

The School Musician

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Do Girls Make Good
Band Directors Page 6.

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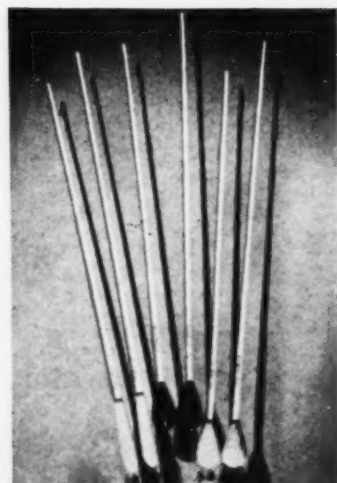
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A Backward Look and a Hearty "Well Done" to the M. E. N. C.

● IN THEIR ELEVENTH biennial meeting in Detroit this month the music educators of America will probably not vote a hearty pat on the back for the members of their esteemed profession. And yet, never was such a motion more in order.

No other phase of education has seen such swift, dramatic change in the past twenty years as has the teaching of music in the nation's schools. And few, if any, teacher groups can point to a greater improvement in techniques and, more important, results achieved in the same length of time.

The fact that music education is a different kind of subject in almost every respect has been both a boon and a bottleneck in respect to its growth. Music has had to fight every inch of the way to win its place in the sun of public approval—but, where it has won that place, the sun has been warm indeed.

The fight goes on for still there are entrenched misunderstandings to be rooted out, false opinions to be blasted loose and new standards to be planted in ground already won. But, as always, the music educator will be equal to the task.

One of the most impressive—and perhaps the easiest—victories won by the school music movement lies in the wide acceptance of the school band as a part of community life. For today the "High School Band" is as integral a part of typical American society as chicken-on-Sunday.

But in a sense the music educator is still a pioneer. His thinking in terms of his profession ranges far beyond that of his public and even his school officials. More and more he points his efforts toward the broadest aspects of music as a social force . . . as a tremendous power pointing toward the realization of Man's worthiest hopes . . . as a universal language which may help all of us learn the meaning of brotherhood and mutual understanding.

All of this, and more, still lies before us. The fight goes on, but it is a winning fight and one that anyone may be proud to enter. It is not too early to pause . . . look back, and say, "Well done!"

★ Presenting ★ ★ ★



Graham Overgard, Detroit, Michigan

THE NATION'S music educators are meeting this month in the back yard of one of the most esteemed members of their profession. Dr. Graham T. Overgard, who directs the famous bands of Detroit's Wayne University, is superbly qualified to act as the Motor City's host to the MENC.

A Kansas farm boy who fell in love with a borrowed cornet, Overgard has plowed a straight musical furrow ever since. He came to Wayne in 1937 with a record already emblazoned with eight summers as conductor of the National High School and College Bands at Interlochen, seven years as assistant conductor of the U. of Illinois bands and a national championship won by his Urbana, Ill., high school band.

At Wayne they told him to go ahead and create a center for American music, and he has fulfilled the assignment to the letter. Under his direction the university's bands have become an important civic institution as well as a laboratory for most of the important composers writing in the American idiom today. Roy Harris, Ferde Grofe and Morton Gould are among those who have had their works first translated into sound by Overgard and his 100-piece symphonic band.

Currently president of the Detroit Music Educators Club, Overgard also directs music activities for (a) the Michigan State Fair, (b) the Detroit Lions, footballers, and (c) the All-American Soap-Box Derby. His national fame rests on a score of compositions and arrangements, frequent appearances as a judge at important festivals from coast-to-coast and a glamorous spread in LIFE, a fast-growing picture magazine about half as old as the SM.

Though he hob-nobs daily in the musical stratosphere, Dr. Overgard has maintained an unflagging interest in the achievements of school bands. His personality, organizational ability and musicianship will play a major role in Detroit's welcome to the men and women of the MENC.

*"They Are Making
America Musical"*

On the Cover

THE DOUBLE-DUTY drummer is Ross Haas of Mesa, Arizona, snapped after a tough drill session under Felix McKernan, band conductor at Arizona State College at Tempe. The advantage of the two-way rig, claims Drummer Haas, is that it simplifies percussion problems on the command, "To the rear, march!" Also, he adds, it is made to order for that particular breed of drum-banger who doesn't know whether he's coming or going. We fervently agree. (More on the Arizona Band next month.)

The School Musician

28 EAST JACKSON BOULEVARD
CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 19, No. 8

April, 1948

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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 25c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.



ELIZABETH LANGGUTH — "Men have one advantage—their voices!"



GLADYS ZABILKA—"A sense of humor is a prime asset."



MARIE SIDORSKY — "All I heard was 'We want a man'."



IMOGENE BOYLE—"In the end you'll be judged on ability."

Leave It to the Girls!

As Band Directors they're proving they can do a man-sized job

● ONCE UPON A TIME, so they say, an attractive young lady decided that what she wanted more than anything else in the world was to lead a band. Her friends told her she was crazy.

"It's undignified," they said. "What's more, it's never been done. Besides the world is in a bad enough state already what with women voting and riding bicycles. A female Sousa would be the final blow. You tend to your embroidery and pray that you don't grow up to marry a musician."

And, they say, this woman lived to a ripe old age and, though she man-

aged to sneak a few moments alone with her phonograph and a baton, she never did get to lead a band. But, when her daughter began looking dreamy-eyed at the local band concerts in the park, our heroine decided on prompt action. She packed the gal off to a music conservatory and a trend was started.

Today, although women band directors (or directresses, if you're fussy) are giving their male colleagues a run for their money in every state in the Union, the idea still hasn't exactly caught on like wildfire. But

every year more and more girls are stepping up on the band podium and, with a nod to their repressed ancestor, doing a job that would have opened the eyes of the March King himself.

The girls have been doing all right for themselves for a good many years now with little more than an occasional peep of publicity from any source. And so this month in a last-ditch effort to prove that chivalry, though badly mangled, is still not dead, the SM is putting on record some of the accomplishments of a few outstanding women in the field of band directing. And this is as good a time as any to note that a woman has to be tops to stay in the business any length of time. If she's just so-so... well, sister, there are lots and lots of men looking around...

Love that Work!

Besides ability, the feminine Sousas have another outstanding trait in common—they love their work in a way that no mere male could ever aspire to. Take Gladys Zabilka, the young lady who guides the musical destinies of some forty or so farm kids who live within snowshoeing distance of Cooper, Iowa. Counting cats and dogs the census people were able to muster a population of about 100 for the town, and the consolidated high school there has an enrollment of 39. Although Miss Zabilka and her 42-



FUN, and plenty of it, is the keynote in Gladys Zabilka's music program for the rural students in the Cooper, Ia., consolidated school. Above is her boys' swing band having fun at a practice session and, incidentally, learning a lot of music.

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A MAN-SIZED JOB, as any director would agree, is the direction of a band like the 125-piece organization above. Imogene Boyle directs this big, showmanly band of the Hempstead, N. Y., high

piece band may never perform for more than a hundred persons at one time, providing they can get the whole town to turn out, they take their hats off to no one when it comes to having a heap of pure, unadulterated fun out of the complicated process called music education.

It was at Cornell College that Gladys Zabilka decided that instrumental music teaching was for her. Before coming to Cooper she had copped a first in the State music contest with the Paton, Ia., band.

Individual instruction is the keynote of her program, but after-hours instruction is out. Her students all live on the farm and the bus leaves at four o'clock. Nevertheless she has developed some fine instrumentalists and her small pep band and boys' swing band are the hub of all community activities, from the 4-H and Ladies Aid meetings to basketball games and school social functions.

Though she holds a Masters degree and has an extensive background, Miss Zabilka wouldn't swap jobs with anyone. She's bought herself a small bungalow in Cooper and keeps the band going all year 'round. At rehearsals she's just one of the gang

and encourages the kids to play what they like. By some strange alchemy, this results in better and better performance and everybody's happy... especially Gladys Zabilka, who says, "It has always been remarkable to

school, shown above in New York City's Polo Grounds. The formation is a clock, with the marching corps forming a swinging pendulum. Miss Boyle is also famous for her excellent Hempstead orchestras.

me why my school board pays me good money for just having fun with their kids."

The community of Hempstead, N. Y., is a far cry from the prairie town of Cooper in every respect. The



THREE YEARS ago the Ridley band of Folsom, Pa., had no uniforms, equipment or players. Since then Marie Sidorsty has built the band into a versatile, well-equipped marching and playing unit and has won full community support for her program. Above is the Ridley band's brass section — well-instrumented and well-uniformed.

Hempstead high school orchestra, for instance, has been referred to as "the most complete orchestra unit of any school in the state", and in New York those are strong words. A recent Hempstead concert was acclaimed as "...certainly one of the most pretentious music programs ever given by a high school music department in the East," by the New York School Music News.

But Imogene Boyle who directs the complex, glittering instrumental department at Hempstead has a great deal in common with her feminine colleague who shows apple-cheeked Iowa farm kids how to have fun with music. In both cases ability backed up by hard work and study have spelled out success in terms of a career. And, most important, both women possess a genuine love of music and a real fondness for working with young people.

Miss Boyle garnered her professional training at the Cincinnati Conservatory, the Eugen Ysaie Master Violin Classes, Columbia U. and Juilliard. She'll have her Doctor's certificate before long. Before coming to Hempstead she worked in teacher training in a number of college positions.

With a 100-piece orchestra and a 125-piece band under her direction, Miss Boyle is doing a man-sized job by any standards. In concerts her organizations are apt to toss off such ditties as the Heifetz arrangement of "Hora Staccato", Mendelssohn's Symphony No. 4, Dvorak's "New World" Symphony, and Rimsky-Korsakov's "Scheherazade."

The huge Hempstead marching band has reaped laurels throughout the state for their dazzling marching and playing demonstrations at athletic events, augmented by a girls' marching corps.

Does a woman have to be better than a man to compete as a director on an equal basis? Imogene Boyle thinks so, but hastens to add that, regardless of sex, a director has to have what it takes if he or she is to be a success. Her definition: "fine musicianship, rich musical experiences, leadership, personality that will inspire students, ability to achieve and maintain fine relationship with assistants and administration, plenty of energy and a real and burning desire to make good music."

We Want a Man!

How does a woman become a band directress, and how does she get her first job? Take it from Marie Sidorosky, director of the Folsom, Pa., high

school band, it isn't easy. Miss Sidorosky decided early on a music career and concentrated on percussion. She graduated from West Chester State Teachers College in 1942 and began searching for a band to direct.

Her search for a job proved both fascinating and exhausting. Supervisors and superintendents everywhere sang the same refrain—"We want a man!" Finally she settled for a vocal job. After a year of do-re-mi, she found a school that was willing to gamble on a feminine instrumental teacher and she grabbed at the chance. On the first day of school she found that her classroom was to be shared by the school nurse, whose sole job was examining pupils for pediculosis.

After three days in this musical-medical atmosphere, she quit, took a job as Director of Instrumental Music in Norristown, Pa., and settled down to serious band work. But Fate was still dogging her footsteps: at the end of the year the male director who had

The Musician's Workshop

Stringed Instrument Repairs

By Raymond Cheek

Director of Orchestra

San Benito H. S. and Jr. College
Hollister, Calif.

Cracks in the Violin

Many cracks in unexpensive violins can be repaired by the teacher. Perhaps the most common of these are cracks in the top, bottom, and the wings of the f-hole. Some of these may be serious enough to require the top being taken off, which should be done by an experienced repair man.

Many of the smaller cracks are of such a nature that all that is necessary is to remove the strings and perhaps the sound post. If the cracks are in the top or back and are not too near the sound post, widen the crack a bit by pressure on the violin with the hand, and then run glue into it. The two sides of the crack should be shoved together to form a perfect level and then left to dry.

In some cases a large wooden clamp such as used in the shop classes will fit the body of the violin and, with some care, enough pressure exerted to make a better fit. Be careful with clamps not to hurt the edge of the violin.

Cracks in the wings of the f-hole may be pressed down slightly to open and then pour glue into it. A small stick can be wedged into the f-hole or put under the finger board to hold this crack in position until dry.

Cracks in the back or belly of the violin caused by pressure of the sound post are usually of a more serious nature and require removal of the top and should be left to a good repair man.

Cracks in the ribs of a violin may be fixed by pressing one side of the rib to create a larger opening. Then run the glue into the crack and press back into the normal shape. If the top should be off when working on a rib crack, small buttons of wood may be glued to the inside of the rib and worked down to a proper size.

Be sure that all excessive glue is removed from the violin before it dries, or it will spoil the finish.

(Next month, what to do for pegs that slip.)

a pre-war claim on the job returned from the wars and Miss Sidorosky moved to Upper Moreland.

At Upper Moreland she revived a band that had been a war casualty and in the meantime collared a Master's diploma from the U. of Pennsylvania. But, although she was doing fine with her new band, the job was strictly on borrowed time for again a GI was coming home to take over.

And then, at long last, the sun broke through, for she found a school which had not had a band for more than six years and which wanted one badly and was favorably disposed towards hiring a woman. When she first took over as director of the Ridley Township high school band in Folsom, Miss Sidorosky found an equipment inventory consisting of no uniforms, a few beat-up horns and a broken-down drum. But the school board quickly went to bat for her by buying essential instruments and a

(Continued on Page 16)

They Left Me Holding the Bag!

P.S.—It's a Pipe!

● **DO YOU REMEMBER** the article in the April '47 issue of the S.M. concerning the possibilities of Bagpipes at BALDWIN HIGH SCHOOL? Well—they are here! Baldwin now has a Highland Piper, with all the trimmings, who provides the real music of our Highland Lassies at football games as part of our half-time routine.

If you care to check back on the story, dig out your April copy and see for yourself. We have added more dancers and now have a corps of twelve who march with the Major-ettes at the head of our 68-piece band.

THE PRACTICE CHANTER

The pipes arrived last June. I, Jack Hiller, a Junior this year was chosen to play them. At first the pipes were unmanageable, the bag being very tough and stiff, but with the help of several local Clan Band Members we finally got them into playable condition. While this was being done I was learning the fingering technique etc., on what is called the "practice chanter". By the time this was accomplished school was only two weeks away.

I immediately got to work taking a few lessons and practicing for hours and hours. What would some of you musicians do if suddenly faced with a leather bag, two tenor drones, a bass drone, a chanter, and a mouth-piece containing an oboe style reed?—Me too — I felt whipped before I started.

The first thing I learned to do was keep the bag filled with air and to control the air pressure with my left arm to keep a continuous tone going on the drones and the chanter.



The Author as he appears during the last lap of a hair-raising Highland solo.

DRONES? CHANTERS?

Drones? Chanters? A good question. The drones are the three long pipes over the shoulder. Inside each is a bamboo reed with a "tongue" cut in it to provide the vibration. Two of the drones are the same pitch,—the

small or tenor drones; the other is an octave lower, the bass drone. All three must be tuned (over and over and over) to "A" on the Chanter.

The chanter is the long part I am holding in my hands. It has nine finger and thumb holes and a reed resembling an oboe reed. The range is from G above middle C to A a ninth higher—no accidentals to worry about.

Breath control is of the utmost importance. After the bag is filled it is not necessary to blow continuously as the air is then sent through the drones and chanter by arm pressure on the bag. Sounds easy, but don't go looking for headaches. When the air pressure is uneven or when it dies off

Says Director McIlroy

Jack is an exceptionally hard-working music student and, according to experienced pipers, he has accomplished the impossible by learning to play the pipes in such a short time.

Learning to play the pipes is something like raising a baby—except that the baby will squall by itself!

—Wm. J. McIlroy, Dir. of Instrumental Music, Baldwin Twp. H.S.

gradually we get the familiar death rattle that is so commonly associated with the pipes.

After putting in a lot of blood, sweat, and living through threats from the neighbors, I was finally ready for the first appearance. All went well as our twelve 'Lassies' performed their dance, and the Baldwin Highlander was more than just a phrase on the sport page. ●

By Jack Hiller

**Bagpipe Soloist with the "Baldwin Highlanders"
Baldwin Twp. High School, Pittsburgh, Pa.**

What's behind the fiddle famine?

Look, No Strings!

● **THE NEED FOR A STRONG** promotion of interest in strings is one of the important problems facing music educators today. It will be well worth the time of every director, regardless of whether his specialty is band or orchestra, to look into the reasons behind the stunted growth of string departments in most of our schools, and to give some serious thought as to what can be done about the situation.

As I see it, there are five basic reasons for the apparent lack of interest in strings: 1) Length of time for accomplishment, 2) Lack of glamour, 3) Band usefulness and versatility, 4) Bandmasters' neglect of string encouragement and teaching, 5) Lack of sales promotion.

The first is supported by some paragraphs in the recently published Music Educators Source Book which says in part: "The general opinion is that the length of time required to become proficient discourages students . . ." We are all fully aware of the fact that it takes more time to develop a good string player than it does to develop a proficient wind instrument player. A partial solution to the problem is offered by the same source, which says: ". . . the junior high level is too late to begin string study.

Why?

It is suggested that much more emphasis be placed upon string classes in the elementary grades, more string ensemble classes in the junior high school, and better equipped string teachers."

To this writer, the above does not take care of the problem of getting a string instrument into the hands of these youthful prospects. Why should the youngster select a string instrument in preference to a band instrument?

The second point comes about in two ways: lack of glamour in dress, and lack of glamour in material rehearsed and performed.

The glamour of colorful and flashy uniforms, participation at athletic events and parades, and other similar situations, cannot be denied. The glamour in the playing of peppy and spirited music is equally evident. These are two definite handicaps in the thinking of our prospective string student.

Glamourizing String Music

I don't know what can be done about the uniform glamour; but I think that much can be done about the type of music selected by the average school orchestra conductor. There was some thinking along these lines at the Milwaukee Music Educators National Conference. Special arrangements were presented along Andre Kostalanetz-Raymond Paige lines; but there the matter seems to have died.

Perhaps the band, by virtue of its history and development, is in a more fortunate position than is the orchestra. The following statements are quoted from Richard Franko Goldman's book "The Concert Band," and may shed light on the subject generally:

"The differences between the band and the orchestra are the result of entirely different histories and different usages. The instrumental composition of the band is the outgrowth of utilitarian improvisation; that of the orchestra is the product of several centuries of conscious art.

"The band never existed purely for the purpose of making music; it invariably was formed and made music for some specific need or occasion.



STRING FAMINE? Evidence that interest in strings remains strong in many sections is given in this photo of the 84-piece orchestra mustered from the South Central Idaho M.E.A. clinic in Kimberly

last January. Directed by Charles Wilson of Nampa, the orchestra included students from 15 "Magic Valley" schools. But generally stronger promotion is needed to re-ignite interest in most states.

"The band . . . in its useful and rightful place . . . found an audience only among the musically unsophisticated. It has ever since played for the most part to the same sort of people, relying upon a repertory consisting, on one hand, of popular and utilitarian music, with an immediate mass appeal, and on the other hand, of translations of popularly accepted 'composed' music to provide an illusion of artistic endeavor.

"It is capable of performing fine music well and of exerting great influence for good from a cultural and educational viewpoint, since it is essentially a popular institution.

"It is not a competitor of the orchestra, neither is it a poor relation. It is a valid medium of musical expression in its own right, with a hold on popular imagination which can be developed in important directions."

String teachers, and orchestra directors, need to become cognizant of the "popular" side of music to be performed and to get away (at least in the early stages of development) from the so-called "long hair" or "classical" side of orchestral music. (By "popular music," I do not mean swing or boogie-woogie: these belong to the realm of the dance band.)

Why do our school orchestras have to play the "classics"? Because it is the traditional thing to do? Then let us break away from tradition, and at once! There is much delightful "light" music which has been purposely composed for the school orchestra.

Music is created to be enjoyed by both performer and listener alike. No "simplifying" of the classics sounds like the real thing. The "light" music mentioned above needs to be given the earnest consideration by all who are serious about "fun with strings."

This may all sound like blasphemy to my more sophisticated readers, but remember, I am speaking as one who has had much pleasurable experience in orchestra work. The orchestra was my "first love."

The third point "in case" is the matter of band versatility, or as Mr. Goldman has put it "utilitarianism." It can be used with equal success both out-of-doors and indoors. More particularly is this true in the last decade or so where the stress has been laid on an instrumental balance of symphonic quality. Many of the larger college and university bands are "superior plus" concert organizations;

Why Is a Bandmaster Concerned About Strings?

"I recently became affiliated with the American String Teachers Association. This may seem strange to our gentle readers who have been associating me with the field of band music. The reason? Because I have the feeling that the cause of the Association is a just one, and one which deserves the support and consideration of all teachers of school music.

"My first public school music job dealt with orchestra work, as did my next job; but there was a desperate cry for a band, and I soon found myself away from active string work and into the band field. All of this background is given because I feel that I have the opportunity of expressing unbiased opinions based on a variety of experiences."—G. T. S.

and who play more music to appeal to all tastes than does the orchestra.

It becomes necessary to revert back to the thinking expressed under point two above. Let the school orchestras play less of the "classics" and more music of a "semi-classical" nature. The writer feels about this as he does about the playing of "swing"—if the group is incapable of playing either "swing" or the "classics" with proper taste and ability, neither type should be included in the repertoire.

The fourth point bends in the direction of the accusation made against the band directors who hesitate (or outright refuse) to teach strings because of their supposed inferior knowledge of string instruments. (We, at Miss. Southern College, are doing all we can to give adequate training in the string instruments, as are most colleges in the United States.) While there may be some justification for this attitude, the writer cannot be wholly in accord with it. Any fine bandmaster, whose major instrument may have been in percussion, does not hesitate to teach either the Oboe or the French Horn (two wind instruments comparable in difficulty to the strings). The hesitancy on the part of the bandmaster is purely a "defense mechanism" against an already overcrowded teaching schedule. Any real musician could do an acceptable job of string instrument development seems

The real reason for the lack of string instrument development seems due mainly to the lack of sales promotion on the part of the music dealers, stringed instrument manufacturers and importers. Their defense is that they cannot promote anything until and unless the public makes the proper demands.

This was not their attitude a few years back. The establishment of successful bands in many areas came about through the efforts of the music dealer—who, in those days, even supplied the teaching of the band instruments (admittedly not always in the best interests of the community or the school). Even today these same dealers do much successful groundwork in band promotion in testing and screening the individual students for the proper band instrument to be placed in their bands.

If the dealers and manufacturers would put on a similar nationwide campaign for the sale of string instruments, the way would be paved for a real development of the string sections for future orchestras in the school, community, and professional.

During the years of World War II we were told that since band instruments were not available, string instruments could be had anywhere (and their comparative costs were enormously in favor of the strings). What has been done? Apparently nothing! Had there been, the American String Teachers Association and this article would not have been necessary.

Therefore, given the same quantity and quality of sales promotion as has been given to the wind instruments in past years; given a wise and careful choice in the selection of appealing music (appealing to the participant who may not always be thrilled or enhanced in attempting to play the Bach Suite No. 3 in D major, nor the Haydn "Surprise" Symphony, nor the Mozart "Jupiter" Symphony; but who might enjoy such numbers as Merle Isaac's "Freckles," or Zamecnik's "Bachelor Girl, March," or even Nevin's "The Rosary"); given the support and encouragement of both vocal and instrumental music teachers, and an early start, the development of strings may reach a new peak! •

By **Gilbert J. Saetre**

**Bandmaster, Miss. Southern College
Hattiesburg, Mississippi**

LISTEN!

and You'll Play in Tune

● **ATTENTION SHOULD BE GIVEN** to making the student intonation conscious soon after he learns to produce and control his tone. A logical first step is to teach him to be dissatisfied with, and suspicious of, stationary tuning slides, barrel joints, and mouthpieces. With practice, the student learns the technique of adjusting his instrument slides to the exact point desired. While making this adjustment, he should form the habit of listening with close attention, of being ready to find fault. He then learns to hear differences in vibrations, or small disturbances. To realize that tones disagree is not very difficult, but to decide whether the tone is sharp or flat usually requires concentrated listening.

If the instrument is sharp the player should have a feeling, or intuition, of its being too bright, or high; if the instrument is flat the player should sense that his tone is too dull or low and that he must give the pitch the necessary lift. In the beginning months a student musician will be in doubt as to his sharpness or flatness, and will welcome help in making a decision. Later he must go by his own judgement, for the responsibility should eventually be entirely that of the player.

THE YOUNG author of this timely article on intonation has achieved a



fine record as band director in his six years of high school and college teaching. He holds a Masters degree from the VanderCook School of Music in Chicago, and has added to his graduate credits with extensive summer work at Northwestern University. Even

in after-hours hobbying he keeps his ear sharpened by playing sax in dance bands and putting erring pianos on the proper tonal track.

It is common procedure to have the instrument warmed throughout before it is adjusted. It is the player's duty to blow air through his instrument until his turn to tune.

When tuning, the player should attack the tone lightly and cleanly, and then follow the attack with tone of steady intensity. The idea is to sound the same tone and to make the same attack used in ordinary playing. A tone used for tuning should not be forte or extremely pianissimo. The player should avoid the unconventional, for unusual, freakish, or raspy tones are difficult to tune. Such tones give disproportionate partials and are the product of faulty playing, e.g., incorrect embouchure-breathing combination.

Tuning

A tuning bar can be used both as a model and as a check. If an instrument is to be well adjusted, the student, making a point to use normal embouchure, should first sound his tone before the bar is struck. This practice prevents the player's changing embouchure instead of regulating the slides. For an accurate tuning, the student should tune several tones throughout the register of the instrument. A check by the instructor can be made on every individual in a short time, whenever such procedure is deemed worth the time.

Whether his instrument is well tuned or not, the student himself must take the blame for any tone that is off pitch. Playing faulty tones results from failure to listen closely and to adjust embouchure accordingly. Giving an instrument a general tuning is relatively simple. The complications arise when the student must play in accord with others. Instruments can be well tuned to concert B flat, then disagree considerably even in the playing of a unison scale. The discrepancies may be even wider when chords are sounded. These differences are usually due to poor lis-

tening and are the fault of the player. He is not listening to his neighbors and feeling the pitch with them. He has forgotten the tones on his instrument that require special attention. He is failing to humour his tones into accord with those around him.

Humouring the Pitch

This humouring of pitch occurs in all passages both harmonic and melodic. Even when selecting melodies for individual practice, a player will need to give special attention to and have sensitive feeling for certain tones. Because of these demands, practicing melodies may often be considered good embouchure and listening practice. The varying in intensity that goes with playing expressively and on pitch will make constant demands upon embouchure and ear.

Playing with expression results in true intonation. True intonation is the result of the musician's listening to what he is playing as well as his thinking in terms of phrases. He has made himself attentive and sensitive to what he is doing and to what other players around him are doing. He feels the subtle crescendos, stresses, and pitch differences with the ensemble.

Tone quality has much to do with intonation. Good tone calls for proper breath support and control, influencing factors in intonation. Notes at register extremities are among the ones which should receive special attention. They must be played with skillful breath control and comparative freedom of embouchure to be well in tune. For instance, on the upper tones a brash instrumentalist must use plenty of controlled air pressure instead of an extremely tight lip. Desperate tension on high notes does not help to produce a tone that is vibrant and clear and on pitch.

Correct and precise attack will help toward lessening noises in the



CHAIR PARTNERS White and Gilliland match throat tones while waiting for rehearsal time. These tones require special attention for true intonation. It is good practice for ear and embouchure when chair partners match each tone as they play. They are forming the habit of listening to each other.

ensemble, giving a smoother sounding group and a quieter background in which to listen and adjust. Accordingly, the student must constantly strive to improve his attack, studying true legato style, almost complete absence of attack, as well as staccato.

A player must learn to breathe deeply and recite his tones with confidence and meaning, not to apologize through his instrument. This assurance in style of playing does not mean loud playing. A forced tone is too uncontrolled and does not blend well. A pianissimo must be as well supported with air as a forte. A weak, timid, unsupported tone is frequently off pitch.

Saxophone players take notice! If you do not push your breath through your instrument, you will find yourself playing to your mouthpiece. The result will then be of poor quality and probably not true to pitch. After you learn to play with a full tone, learn to play softly with the same full, constant breath support. Breathe deeply and recite your tones.

Some students do not play with fine pitch discrimination because they have not had the requisite harmonic experience. Lack of harmonic experience is also one of the reasons third, or harmony parts, are sometimes more difficult than the melodic lines. Too few students practice minor scales. Nor have they experienced enough diminished chords and other discordant and spicy tone combinations. They must also listen more closely on modulatory passages, where accidentals abound.

(Continued on page 16)

By Edward L. Cross

**Band Director, Panhandle A. & M. College
Goodwell, Oklahoma**



TROMBONIST Frazer of the P.A.M.C. Band demonstrates the quickest and most accurate method of adjusting his tuning slide exactly as he wants it. An equal pressure is exerted by thumb and forefinger, giving an even pull on both sides.

IN SHORTENING his tuning slide the trombonist gets equally distributed pressure on both sides by gently squeezing all four fingers to attain the desired adjustment.



Collegiate Cowboys Play for the Ears of Texas —and the other half of the World as well!

● HAVE YOU EVER SEEN a real rootin', tootin' Texas cowboy?

Yankee visitors who dare brave the "wilds" of Texas probably look in vain for the real life prototype they have been led to believe roam the ranges in numbers comparable to the famous Texas steers.

(Most Texans don't generally tell these "trade secrets," but about the only time they ever don a ten gallon cowboy hat is when they visit some convention outside the state and designate themselves as ambassadors of the "Spirit of the West.")

Several miles beyond Ft. Worth, "the Gateway to the West," is situated the thriving, bustling city of Abilene, "the city of colleges and churches," and a prosperous cattle country. No less than three denominational colleges in this city enjoy capacity enrollments with ambitious music departments. Instrumental music in the Abilene public school system contributes partly to this keen interest in musical affairs with a record of con-

tinuous First Division ratings in state and regional contest.

It seems every other kid and his brother in this Texas town toots a horn, plays a fiddle, or sings a merry tune.

The biggest school in the city and that part of the state with the most unique musical organization is the Baptist denominational Hardin-Simmons University.

An International Hit

If there is any musical outfit that perpetuates the breezy spirit and never-fading picturesque color of the Texas cowboys, it is the "World-Famous Cowboy Band" of Hardin-Simmons. This versatile band is directed by genial, wiry Marion B. McClure.

Now in its twenty-sixth year as an organization, the HSU Cowboy Band has been the hit of two continents—having played in Europe, the British Isles, Mexico and in all sections of the USA. In 1936 it was the first civilian group of musicians ever to



DIRECTOR MCCLURE has been connected with his popular musical group for 18 years. He is a former drummer and also a French horn player.

have tooted their horns at the inauguration of the Chief Executive (FDR).

The band has played two international conventions of the Lions—in 1941 and 1947, and plans are underway for accepting an invitation to play at the 48 Lion's convention in New York this summer.

Having played for a couple of Democratic national party conventions already, delegates to the '48 Democratic national convention to be held this summer in Philadelphia may again hear the strains of the familiar "Eyes of Texas Are Upon You," played by this most traveled of all university bands.

Since the students who make up this band have to pass their school work and can be absent from the campus only a certain number of days out of the school year, the band accepts only a few of the many invitations that come in each semester. The demand for the personal appearance of this musical group has been so great, however, that in ten years it has traveled 250,000 miles—more than circled the globe ten times, in distance.



The Hardin-Simmons cowboy musicians warming up preparatory to a radio broadcast over Texas State Radio Network. They are one of the world's most-heard bands.

Popularity Secret

What is the secret behind this band's popularity and what of the educational value to its members?

One of the first descriptive words that comes to mind is SHOWMANSHIP, plus imaginative programming of concert numbers. Next is versatility—the ability to play all type arrangements and compositions to fit a particular occasion—be it a stage show, background music for a rodeo, a parade, or a regular legit band concert. Such a range of abilities is not common to most musical organizations. These assets, plus the colorful western regalia worn by the bandsmen and the dynamic leadership of its director, account for the band's popularity as a sure-fire audience pleaser.



ARRIVING at San Francisco last year to play for the International Lions Convention, the Hardin-Simmons Cowboy Band whoops it up for the Texas delegates.



NORMA KNIFFEN, attractive drum major from Chicago, leads the colorful band of Texas cowboy university musicians through their paces. Norma is a national champ with 19 medals and three trophies to prove her baton twirling ability which is outstanding.

If travel broadens one, then the HSU musicians ought to be quite educated by the time they graduate. The accent on courtesy, pride in one's organization, confidence in individual ability, and a strong sense of responsibility result from this band's wide scope of activities. Though they are

students in a university, they seem to possess the secrets of showmanship.

Marion B. McClure, who has been with the band for 18 years, both as student and director, and who did a four year hitch in the Army, discharged with the rank of captain, returned to HSU two years ago and resumed the activities which have contributed to the band's phenomenal rise in the entertainment world.

When asked what do HSU band members do after graduation, McClure replied that a survey of outstanding ex-band members revealed the most common fields they enter are music (band directors, professional singers), business (advertising and politics—a Congressman from Texas, and a former grad in the US diplomatic service), and medicine—in that order.

Showmanship Know-How

Several school superintendents have told McClure they would rather hire young band directors from the HSU Cowboy Band than from other colleges, because these musicians already have had a variety of experiences from playing all types of music for all occasions with a "know how" for smart programming. The stress on showmanship is in addition to the regular teaching requirements.

Contributing to the University's influence on Texas band music, especially in that part of the state, has been the sponsorship by the University of the summer encampment of the VanderCook School of Music.

This two weeks' camp school for students and directors held each August, has done much to motivate and influence music education and raise standards to even higher levels.

During last fall's football season the Cowboy Band received considerable space on the sports pages of the state's press by announcing they had a set-up most coaches dream about—two complete "teams", each a 35 piece unit, with the second string as talented as the first. When asked to bring his band to the Arkansas State Fair for a week's engagement, the band director accepted, taking one "team" to Little Rock, and leaving the other "team" at home to play a HSU-Arizona football game on a Saturday.

No Crown for McClure

Although the band has a new building for rehearsals now, it was last year that Abilene Hall, a university building for classrooms and the band, went up in flames, destroying all the band's priceless mementos collected from twenty-five years of world-wide tours and concerts. This included some pictures of the beloved humorist, Will Rogers, with the band. (The Cowboy Band was the favorite band of America's favorite humorist, who was quite a cowboy himself.)

As the flames ate up the valuable souvenirs of the band, McClure, the director, started to rush back into the burning building to rescue the Cowboy Band's harp.

President R. N. Richardson advised otherwise. "If you go into the building to get the harp you might get both a harp and a crown."

McClure chose to be crownless.

By *Charles Lee Hill*

North Texas State College
Denton, Texas

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LISTEN!

—and You'll Play in Tune

(Continued from page 13)

Some care must be given to the general balancing of intonation between sections, the conductor seeing that reeds and brasses are in agreement. If the two groups disagree perhaps the brasses are sharp; perhaps the brasses are so strong the reeds are blowing their tones flat trying to be heard. Maybe both reed and brass players are not practicing enough hours to build strong embouchures.

Occasionally teachers find a student who seems deaf to what his fellow band members are playing. Incidentally, such a person is usually playing too loudly as well. From the standpoint of intonation, he is actually a non-member of the ensemble. He needs to awaken himself to the difficulty of the task confronting him. Likewise, a lazy person will have to get on his toes and exert himself if he is to play true to pitch. Musicians must have good morale, and they must want to do a good job before they perform with clarity of intonation. They should not be emotionally upset or nervous if they are to do their best playing.

Like pleasant tone, playing in tune, up to a certain point, is contagious; the better players pull along the weaker ones. As many members as possible should take private lessons, to improve the intonation of the entire group. Likewise, students should welcome every opportunity to learn solos and take part in small ensembles.

If students wish to become valuable to their organization, they must learn to play all assigned passages with careful listening and good tone control. They should get the passages that are troublesome off the page into the fingers. How can a person play in tune when he is still concerning himself with finding the right fingering? Many times, on slow warm-ups and well-known passages, it is even a good idea to play with eyes closed, giving all attention to listening. When a student arrives early at rehearsal, he should play a scale, or passage, with his chair partner. And he should not forget to listen closely to each note. Working together gives good intonation. A student can then say goodbye to the novice stage and take pride in playing like a musician.

Duke University, Durham, North Carolina

1. High Notes

As you come into **HIGH** register of the clarinet you must consider 3 things: a. The 1st finger hole of the left hand is, in reality, a **2nd register hole**. Just as the register key hole—opened by the thumb of left hand—accomplishes break from the low Chalumeau register to the Clarion register (actually from fundamental tones to their 3rd overtone above) so the 1st finger hole, left hand, accomplishes break from the clarion register to the high register (actually from the 3rd overtone series to the 5th overtone series).



Thus, as you see from above chart, once you know proper sequence of fingering for your Chalumeau register (from low E to 1st space F) you use IDENTICAL sequence for the Clarion register (3rd line B to high C) merely adding the 1st Register Key, left hand thumb. NOW, the same is true as you proceed into the high register (above high C). You RETAIN the same sequence used from E to A in the Clarion register as you play High C sharp to F sharp; merely opening the 2nd Register Hole—1st hole left hand: When leaping from any note in the Chalumeau or Clarion registers into the high register in which the 1st finger left hand is already down TIP 1ST FINGER ONLY ONE-HALF OFF 2nd register hole—just as on Oboe when playing 4th line D. This will bring a smoothness of transition into the High register which is impossible to accomplish in any other way. Practice this idea of one-half hole very carefully—tip only 1st finger; do not let wrist move.

b. Use of E flat key—4th or little finger of right hand—on High register. On most clarinets high C sharp is played WITHOUT the addition of the E flat key. Then, beginning on high D, the E flat key MUST be added. (This is a matter of intonation. The high D is slightly flat on most clarinets unless the E flat key is added which then raises the pitch sufficiently to bring it in tune. Actually, each separate instrument should be checked in order to determine whether or not the E flat key should be used—most clarinets will need the E flat key.)

Important: From high D ON UP keep the E flat key down. Hence, on all notes of the high register, excepting C sharp, the E flat key will be down.

c. Thirdly, consider this: for extreme high notes—F sharp and G—it is sometimes helpful to put your mouthpiece slightly farther in mouth. Take a little deeper bite. Some teachers accomplish

Handwritten musical notation for the "Throat tone bridge" section. The notation is on a single staff with a treble clef. It includes various notes, rests, and accidentals. Above the staff, there are handwritten instructions: "Add 1st register key L. Thumb" with an arrow pointing to the first measure, "over 2nd register hole - 1st fing. & H. Add Eb key - little fing. R. Hand" with arrows pointing to specific notes, and "Throat tone bridge" at the end. Below the staff, there are handwritten notes: "up - L R L" and "down - R L R" with arrows pointing to specific notes, and "See 2-2 p. 27 of Hand issue" and "See 3-2 p. 28 of March issue" with arrows pointing to specific notes.

Check your high note fingerings—look at above chart as you go:

High C sharp	same as D	Clarion E	except that E flat key is added.	1st finger L.H. is off.
D	same as	F	except that	1st fing. L.H. is off and E flat key is added.
E flat	same as	F sharp	except that	1st fing. L.H. is off (Be sure you use FORK fingering).
E	same as	G	except that	1st finger L.H. is off.
F	same as	G sharp	except that	1st finger L.H. is off.
F sharp	same as	A	except that	1st finger L.H. is off.

(Of course on all these notes excepting C sharp E flat key is added.)

April, 1948



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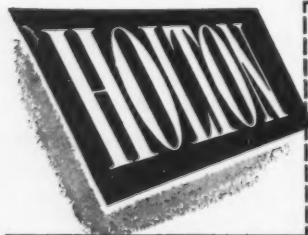
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notes of the High register—in comparison to the notes of the Chalumeau and Clarion registers—I wish to set forth for you a special set of high note fingerings which I employ. These fingerings are naturally somewhat sharp. Hence the use of them does away with need for greater lip pressure. The FINGERING used, rather than the LIP PRESSURE, brings these notes up in tune.

2. Speed—high notes and octave leaps

Two additional fingerings for high G, which are to be used only in special cases and in fast technical passages are as follows:

High F sharp to G, in scale of G, can play high G with thumb only (just like C, of clarion register). This fingering is sharp and is to be used only very occasionally. (I have seen students use this fingering as a regular fingering which is very bad since the pitch is so much too sharp.)

High F to G, in scale of C for example, can play high G just as you do high F but with 2nd finger left hand off. Hence, high G is accomplished with 3rd finger L.H. and 4th finger on G sharp key plus thumb and register key.

Special speed fingering for high E flat—use only on fast technical passages. When high E flat is preceded or followed by D flat, E flat may be fingered with 2nd finger of right hand instead of with usual forked fingering. This fingering is flat and can be used only in fast passages.

Octave leaps: Here is chart of special high note fingerings which make possible ascending or descending OCTAVE leaps:



3. Speed—Special interval leaps

a. Low E flat, as with high B flat, may be fingered with 1st fingers of each hand only. While high B flat is very accurate as to pitch, the low E flat is very sharp. This sharpness is somewhat counteracted by using 1st finger L.H. and 1st and 2nd fingers R.H. The addition of the 2nd finger R.H. flattens the pitch somewhat. This fingering for low E flat and the regular 1st finger each hand for high B flat are both very helpful when coming from or going to any note in which the 1st finger R.H. is employed. Example: Low A-E flat-A, G-E flat-G, B flat-E flat-B flat etc.; Upper F-B flat-F, D-B flat-D etc.

b. G sharp, on top of staff—in clarion register, can be played with 1st and 2nd fingers of left and right hands. In certain combinations of notes, such as Clarion E flat-C-A flat, when little finger of left hand is in use before or after G sharp, this special G sharp-A flat fingering is quite helpful although the resultant tone quality is stuffy.

Next month we shall finish the subject of fingerings by discussing special TRILL fingerings besides going into the problem of ARTICULATION (Tonguing).



THOUSANDS TO ATTEND MENC MEET

MARCH COMPETITION- FESTIVAL ATTRACTS 4000 CALIFORNIANS

Fresno, California—The Competition-Festival movement is flourishing in Central California. This year's festival, held March 18, 19, and 20 on the Fresno State College Campus, Fresno, California, attracted nearly 4,000 school musicians from the San Joaquin Valley and such top-flight adjudicators as George Wing and Clarence Sawhill of Los Angeles, Alex Zimmerman of San Diego, Thomas Egan, Benning Dexter and Chester Mason of San Jose, J. Russell Bodley and Virginia Short of Stockton, Floy Young of Sacramento, and Erwin Ruff and Wilbur Schowalter of Redlands. Elwyn Schwartz and Helen Johnson of Fresno, chairman and secretary respectively, were assisted by a committee of interested music teachers shown below.

Standing in the picture below, left to right: Arthur Berdahl, Fresno; Elwyn Schwartz, Fresno. Seated—Lyle La Rette, Tulare; Norman Zech, Reedley; Malcolm Davison, Fresno; Wesley Moore, Bakersfield; Helen Johnson, Fresno; Ione Hooker, Hanford; Ralph Bredenberg, Chowchilla; Carl Kronberg, Fresno; Herbert Stephens, Kingsburg; and Al Sessions, Fresno. Not in picture, Clarence Heagy, Fresno.

More than 60 schools were represented in the festival.

SOUTHERN SPINNER



CHARLOTTE, VA.—Silhouetted above is Miss Margaret Nelson, who doubles as both student director and drum majorette of the Randolph-Henry High School Band of Charlotte. A loyal and versatile band member for four years, Margaret is a Senior this year. She plays piano with the band on harp parts, plays any percussion instrument in the concert band and leads the marching band. Jean E. Boyle directs the 70-piece Randolph-Henry Band.

New Methods, Techniques and Materials Will Keynote 11th Biennial Meeting

Chicago, Ill.—At headquarters here and in Detroit plans are swiftly nearing completion for what promises to be the greatest convention ever held by the Music Educators National Conference. A star-spangled program of concerts, clinics and demonstrations will highlight the agenda of the 11th biennial meeting of the conference.

Formal clinic sessions will see the election of new officers for a two-year term, and drawing up of resolutions pointing the way to even greater progress in music education programs throughout the nation's school system.

Special programs in honor of the visiting educators have been prepared by the In-and-Out-Detroit Music Educators Club, according to Graham Overgard, president.

Challenging innovations in teaching techniques and materials are promised in the many clinic sessions scheduled during the three-day period. Educators attending the conference will also have an opportunity to see and hear new instruments, publications, teaching aids and audio-visual equipment displayed by the hundreds of commercial exhibitors in Detroit's big Masonic Temple.

Included on the schedule are workshops, forums and exhibits as well as meetings of the various associations affiliated with the conference. Many social events are also included in the program.

Meetings of special groups and the Catholic Music Educators Association Convention will be held from April 16th to 18th prior to the general convention program.

In view of the anticipated large attendance, members of the Conference planning to attend the convention are urged to get their hotel reservations made early. Requests for rooms should be sent to the Convention Housing Committee—Herman J. Browe, Chairman, 1005 Stroh Building, Detroit 26, Michigan.

California Directors Plan Festival Events



FRESNO, CALIFORNIA—Directors from San Joaquin Valley schools get together for a group portrait during the Central California Competition-Festival held in Fresno on March 18-19 and 20. The Fresno State College Campus was the scene of the meeting, which saw over 4,000 school musicians from more than sixty schools gathering to play for adjudication by top-drawer conductors such as Clarence Sawhill of the University of California and George Wing of Los Angeles.

6000 SMS EXPECTED AT BIG TRI-STATE FESTIVAL

Enid, Okla.—With a panel of ten nationally famous judges and guest conductors and an expected student enrollment of more than 6,000, the annual Tri-State Festival this month promises to hold its own this year as one of the premier events in school music.

The festival will culminate in a concert on April 17th, following three days of intensive contests, rehearsals, and social events. Dr. Joseph E. Maddy will conduct the Tri-State Symphony, while Dr. Archie N. Jones of the University of Texas leads the choral program.

Arkansas Bandsmen Mass for Clinic

More than 300 SMS Perform in All-State Clinic Band Concerts

Fayetteville, Ark.—One of the most successful band clinics to be held in many years, was sponsored by the Arkansas State Band and Orchestra Association, with the assistance of the University of Arkansas Music Department at Fayetteville, February 26, 27 and 28. Mark Hindsley of the University of Illinois Band Department was guest conductor, and directed the two bands in concert on Saturday evening at the University Field House.

Various state band leaders also took turns at conducting the two bands which numbered 116 each. Members of the All-state clinic bands were selected from applications of over three hundred students, and each bandsman at the clinic was presented a bronze medal figured in the outline of the state of Arkansas, and suitably inscribed.

Varied Program

Numbers performed on the concert were "Knightsbridge March," Coates; "A Manx Overture," Wood; "Elsa's Procession to the Cathedral," Wagner; "Mirella Overture," Gounod; "Short Classics for Band," Gillette; and "Procession of the Nobles," Rimsky-Korsakov.

Members on the clinic committee were J. Raymond Brandon of Texarkana, Chairman; Alonzo Lape, Little Rock; Charles North, El Dorado; and John Henley, Forrest City. R. B. Watson of Pine Bluff is president of the Association; John Henley, 1st Vice pres.; J. Raymond Brandon, 2nd Vice president and Lee Wallick of Monticello, Secretary-treasurer.

Zahrt is Chairman

Mr. M. S. Zahrt, University of Arkansas band director, was host chairman and presented his band in concert following



BANDSMEN representing many Arkansas schools perform under the baton of Mark Hindsley during the state Band Clinic held in Fayetteville recently. This is the "Gold" band, numbering 116 school musicians.

the clinic band concerts. Movies of the U. of Illinois bands, recordings and a clinic dance were social highlights of the three-day event.



BRASS section of the Purple Band performing at the clinic.

Illinois Bands to Play in State Music Week Fete

Chicago, Ill.—By proclamation of Governor Dwight H. Green, the week of April 24 to 30 has been set aside as Illinois Music Week in honor of the Illinois Federation of Music Clubs, which is planning to present a gigantic Festival-Pageant in Chicago's Medinah Temple on April 24, in Chicago's Medinah Temple on April 24, according to Mrs. Alma K. Anderson, President of the Federation.

As the opening highlight of the Federation's 32nd annual convention, to be held in the Edgewater Beach Hotel, a cast of 1,000 persons, including a number of high school bands in Chicago and Illinois, will take part in this historic Pageant, which will musically portray the role played by music in the history of Illinois from pioneer days to the present.

Chicago, Ill.—Heading up the choral side of the VanderCook School of Music Summer Program will be the noted conductor and composer Noble Cain, said Coordinator Lee Petersen recently. Assisting Cain in his courses for directors and students will be Robert Davis of Proviso High, Maywood, Illinois, and Sten Halfvarson of West Aurora, Ill.



J. RAYMOND BRANDON of Texarkana, Clinic Chairman, presenting all-state clinic medals to Mark Hindsley, University of Illinois,

and **M. S. Zahrt**, Director of University of Arkansas Band, after medals had been presented to all the clinic band musicians.

"MAGIC VALLEY" MUSICIANS MEET



91-PIECE BAND which performed under the direction of Lee Fawson at recent clinic held in Kimberly, Idaho.

Noted Conductors Lead Clinic Bands, Orchestras

Gooding, Idaho—The second clinic of the year scheduled by the South Central Idaho Music Educators Association was held at Kimberly on January 29th. The first clinic was held at Shoshone on December 18 and was for band only. The Kimberly clinic was for both band and orchestra.

The band consisted of 91 members and was directed by Lee Fawson of Pocatello. Eighty-four students participated in the orchestra which was directed by Charles Wilson of Nampa.

Students from the following Magic Valley schools participated: Wendell, Kimberly, Twin Falls, Filer, Jerome, Buhl, Burley, Eden, Halley, Hazelton, Shoshone, Oakley, Heyburn, Rupert and Gooding. Ray Helck of Kimberly was clinic chairman. The day's activities were concluded by a concert in the evening by the band, orchestra, soloists and small groups.

Officers of the South Central Idaho Music Educators Association are Richard Smith, Twin Falls, President; Donald Stroh, Gooding, Vice President; Charles Ratcliffe, Twin Falls, Secretary-Treasurer; Executive Council—Lorene Frazier, Buhl; Hollis Grange, Burley and Clayton Boyd, Filer.

A vocal clinic will be held at Oakley on March 16. The district music festival will be held at Burley April 22 and 23 in which bands, orchestra, large vocal groups, soloists and small groups will participate. The state festival will be on May 6 and 7 at Twin Falls.

On February 4th and 5th a band, orchestra and vocal clinic was held at Pocatello in which seven hundred students from 34 high schools of the 5th and 6th districts of the Idaho Education Association participated. This was the largest clinic ever to have been held in southern Idaho.

On the evening of February 4th a solo concert was held to present the outstanding soloists attending the clinic. Each of the three clinic groups presented a massed concert on the evening of February 5th. The band of 265 members was directed by Clarence Sawhill of the University of Southern California. Armont Willardson

of Salt Lake City, Utah, directed the mixed chorus of 330 voices and the orchestra of 131 members was directed by Emery Epperson of Salt Lake City, Utah.

The clinic officers were Ingard Neilson, Music Supervisor, Pocatello, clinic director; Wesley Baker, Montpelier, Chairman of the solo concert; Rampton Barlow, Pocatello, chorus chairman; Clarence Murdock, Driggs, orchestra chairman; and A. L. Gifford, Idaho Falls, band chairman.

1000 SMs to Play in Fox River Festival

Elgin, Ill.—Almost a thousand high school musicians from up and down the Fox River Valley will meet in Elgin, Illinois, on April 26 for one of the Midwest's biggest musical get-togethers. A huge orchestra, a big concert band, and a chorus of hundreds of voices made up of young people from ten different high schools, will offer a public concert that night, climaxing the school year's work. For eighteen years the high school musicians of the area have met for a big affair like this, with prominent guest conductors giving them thrills that aren't soon forgotten.

This nineteenth annual festival will be big—10 schools sending their best musicians—but the members of the Fox Valley Music Educators association, sponsors of the event, have continually striven for good music, and each year's festival gets closer to the goal.

This year Tauno Hannikainen, assistant conductor of the Chicago Symphony orchestra, has been secured to direct the Festival orchestra. William Revelli of the University of Michigan will lead the concert band and Dean Spencer Green of Illinois Wesleyan University will direct the choristers.

In addition to Elgin, the host school, singers and instrumentalists will represent East and West high school, Aurora, St. Charles, Geneva, Batavia, Wheaton, Naperville, Hinsdale, and Oswego. Some are big schools, some small, but for most of each school year, the music departments of all of the schools are pointing their efforts to the annual Festival and it's a big day when everybody heads for Elgin.

SM's in the News Stanley's a Star!



• OBOIST Stanley Reiss

By Billy Gудie, Jr.
Drummer, Central Junior
High School Band
Allentown, Pa.

(Honorable Mention, "School Musicians in the News" contest)

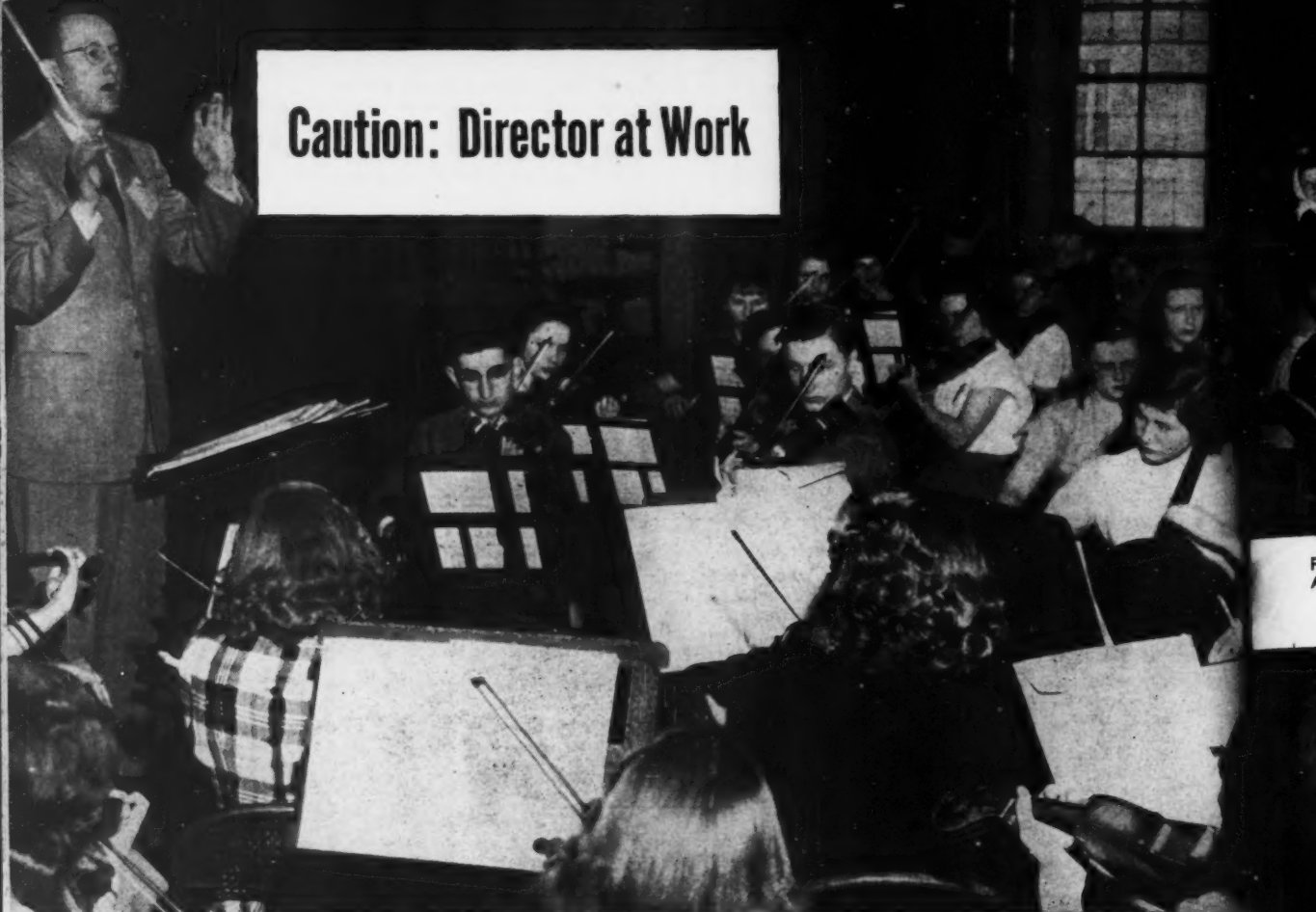
The boy I would like to write about is Stanley Reiss, 14 years of age, 9th Grade, Central Junior High School, Allentown, Penn. He is a Latin-elective student. There are 1,260 students at Central Jr. High School, in 7th, 8th and 9th grades.

Stanley Reiss started oboe in 7th grade. For two years he has been first chair oboe player in our band of 70 school musicians and our orchestra of 45. He is now President of the Central Jr. High School Band, having been elected to this position by the members of the band. Our band uniforms are red and white.

This year he had his first experience playing oboe in the Eastern District Band and Orchestra, consisting of the most outstanding players in senior high schools, although Stanley is only in Junior High School.

Stanley's ambition is to be a concert musician playing the oboe. Stanley is very trustworthy and never misses a lesson or rehearsal and is one of the most outstanding players in our band.

Caution: Director at Work



FINESSE is shown by Cecil Effinger of Denver, Colorado, as he conducts the University of Michigan's All-State High School Orchestra

for the 3rd Annual Midwest Music Conference at Ann Arbor. Seventeen high school music groups took part in the meeting.

CONDUCTING techniques are pretty well standardized, but conductors themselves remain as widely different as do the human beings in any profession. The photo record of the big Midwest Music Conference held in Ann Arbor, Mich., last January provides an interesting comparison of the techniques and approaches used by a number of top-flight band and orchestra directors. They range

from the deftness of Cecil Effinger, above, to the burly, hard-hitting approach of dungaree-clad David Machtel at far right, opposite page. On the whole the vocal directors showed up more colorfully in the photos than did the band and orchestra conductors. Through it all the hundreds of school musicians at the Conference played and sang their best for all of the directors present.

FATHERLY PRIDE shines from Prof. David Mattern's face as he leads a demonstration of violin teaching methods with his class of first-

year students. Prof. Mattern is head of the Music Education Dept. at the University of Michigan, where the conference was held.





FIRM BUT GENTLE is Elizabeth Green's conducting of the Ann Arbor All-City Grade School Orchestra at the Midwest Conference.

In her column this month, Miss Green cites the Ann Arbor meeting as evidence of rising interest in strings by students and directors.



NONCHALANT young hornist from southeastern Michigan manages to retain his poise while dividing attention between the score and the conductor's antics. School musicians were much in evidence in band and orchestra clinics and concerts during the conference.



MUSCULAR APPROACH is used by Dave Machtel of Michigan State to conduct Ann Arbor choir in readings of new festival music.

SOULFUL APPROACH gets results for Helen Hosmer of Potsdam, N. Y., State Teachers College in conducting Michigan massed choirs.

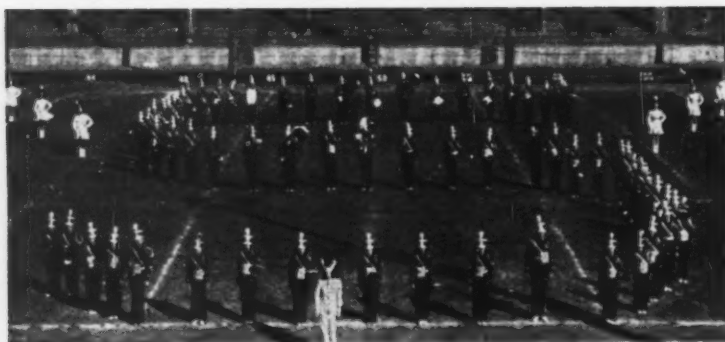


Tag Concert Buys Colorado Band Awards



WALSENBURG, COLO.—The Huerfano County High School Band presented a thrilling Christmas concert in December and went right to work on the music for their annual Tag Concert held last month. Proceeds from the tag sales are used to establish a permanent award system for band members. Elizabeth Langguth is the director.

"Dime Line" Pays Nebraskans' Trip Expenses



SCOTTSBLUFF, NEBRASKA—The Scottsbluff Band, directed by James Johnson, took a 450-mile trip to famous "Boys Town" last fall. About \$900 of the expenses were raised by the "Dime Line" sponsored by the Parents Club. Above the band is shown in "S" formation in the Creighton Stadium, Omaha, during rehearsal for a halftime show.

Montana Twirlers Help Draw Big Crowds



CONRAD, MONTANA—The nine twirlers of the Conrad High School have become popular entertainers at basketball halftime shows. Working with the 50-piece band, they have helped draw capacity crowds to the school's gym. The spinners practice on a regular schedule, working on routines planned by Bert Skakoon, band director.

Survey Shows Americans Want More School Music

Chicago, Ill.—The most comprehensive survey ever made of America's desires and tastes in music, part of which has just been completed, reveals many significant facts for educators.

Americans believe overwhelmingly that every child should get training on musical instruments in school, while the training actually provided is far behind public desires. The people believe the training should be paid for out of tax funds, should in most cases be free to the student, should be offered during school hours, and should be rewarded with credit toward graduation.

The survey is being conducted for the American Music Conference by an independent New York research organization, A. S. Bennett Associates, under the direction of Dr. Albert Haring of Indiana University. The cross-section of opinion in urban areas has been completed, and addition of rural figures soon will make the survey an accurate analysis of American public opinion on many aspects of music.

Most startling fact in the findings to date is that 85 per cent of all families believe class instruction on musical instruments should be offered in the schools in the same way as cooking classes, manual training or physical education—paid for out of tax-supported school funds. Those queried included many families without children, yet the willingness to support music training through taxes was emphatic. Only 6.1 per cent voiced opposition.

Of the respondents who are in favor of payment from school funds, 62.8% say the lessons should be given free; only 24.7% think a small additional charge should be made.

The answers from the same group on whether lessons should be given during school hours and whether credits towards graduation should be given for music logically follow the same tack: 68.4% think school time should be used and 55.2% think credit should be given for music study.

Another impressive indication of public opinion on music education in schools turned up in answers to the question "What can be done to improve the teaching of music." The largest percentage, 30.8%, say the solution is "more emphasis on school music."

"The importance of the school, its teachers and bandmasters can not be overestimated in making music more a part of people's everyday lives," says Louis G. LaMair, president of the American Music Conference.

200 Iowa Students Attend Drake Woodwind Clinic

Some 200 high school students from Central Iowa towns attended a woodwind clinic Jan. 31 at Drake university, sponsored by Drake and the Central Iowa Bandmasters Assn.

The students played before and received instruction from three critics: George Wain, of Oberlin college, Oberlin, Ohio; and Herbert Owen and Lewis Hilton of the Drake fine arts college faculty.

The CIBA and Drake sponsored a solo clinic on the Drake campus March 13.

Potpourri

By John Harpham

Where Are the Dance Bands?

Lately we've been suffering from an uneasy feeling that the school dance band has suddenly become extinct. Having pioneered the growth of these small swing groups from the days when they were saddled with the name of "jazz bands," the SM feels a fatherly interest in their development. We become quite concerned when months go by with no word from our swingster friends—and that is what has been happening.

Pictures and news of school bands and orchestra are pouring into our cubbyhole at a greater clip than ever, indicating plenty of interest and stepped-up activity on all fronts. But the school dance band has apparently become extinct judging from our mail.

Could it be that the bluenoses who so long decried the very idea of youngsters playing anything in fox trot tempo have at last won out? Honest, we're only kidding. We know that the dance band continues to flourish more than ever. But we would be very interested in getting a whole flock of up-to-date reports—and pictures—from the swingster field.

What with professional jive gone completely out of this world (for better or for worse) we're curious as to the sort of material school swing bands are playing. Are they following Kenton's interplanetary moods, or bending around to the Lombardo idiom?

And, by the way, you'll enjoy next month's debate on Jazz by Dr. C. N. Garland and Charles Lee Hill. Sparks will fly—and probably both sides will win. In the meantime let's hear from you.

Next Month in the SM

Jazz in School Music Yes?—or No?

Dr. C. N. Garland and Charles Lee Hill will debate the pros and cons of this red-hot subject in next month's SM. Don't miss it!

—and

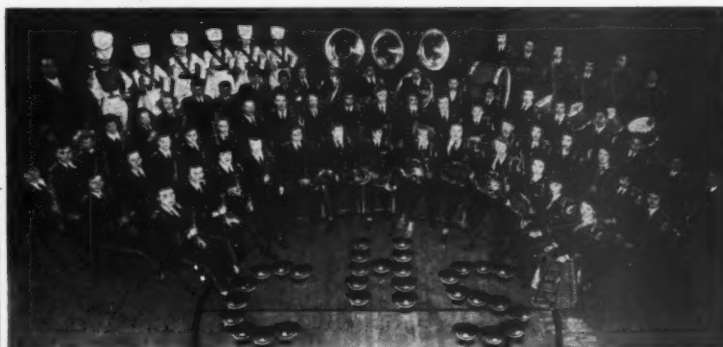
Edward Ortiz follows up the career story of women in music with a lively article on what the gals can do in the way of making a living out of music.

In Your May SCHOOL MUSICIAN

Band and Ensemble Winners from 3 States



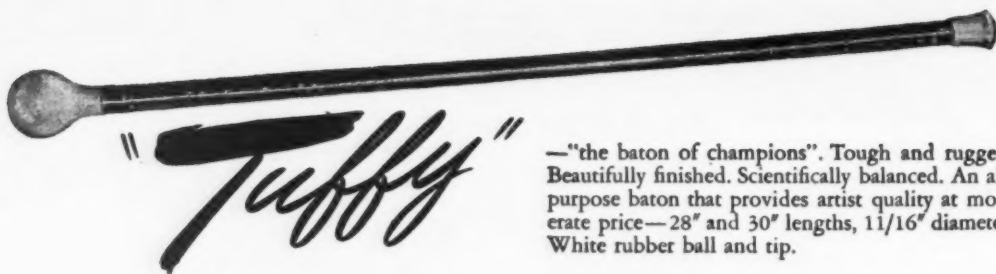
WINNING woodwind quintet is this pulchritudinous group from the Mt. Olive, Ill., high school, directed by Harold Sanders. The girls are: flute, Aurelia Strien; oboe, Lola Wilhite; clarinet, Darleen Boggio; French horn, Helen Dragovich and bassoon, Mary Ellen Monke.



HATS form the initials of the Cimarron, Kansas, high school, where Director Julian B. Aubuchon has developed an organization which has won Highly Superior ratings in every music contest since 1934.



ANOTHER band directress who is doing a wonderful job is Nell Reese Steen of Augusta, Ky. Here is her Anderson Twp. high school band, which has produced many outstanding musicians.




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
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How to Play the Drums

Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

Can You Major in Percussion?

I have long been an admirer of The SCHOOL MUSICIAN having first become acquainted with it in 1932. One thing has come in this: instrumental problems seem even more vital and more important to school musicians today than ever before. Perhaps this is because so many of our school musicians have a definite musical career in mind or are thinking strongly in this direction. This must be true, certainly of the percussion players.

In the past, it was the accepted thing to study piano and violin in college—piano, violin and voice were the mainstays. But, as instrumental music began to grow in our public schools, it became necessary to enlarge on the college music curriculum, treating it from the standpoint of the needs of a school music teacher rather than from the needs of a concert player. This made necessary the employment of college music teachers who could be of value in teaching other band and orchestra instruments beyond that of violin. Little thought was given to percussion and little thought has been given ever since although this cause is growing.

Drums do not play a tune—it is not necessary to have drums at all in order to complete the harmony. Drums have long been considered an adjunct to the instrumental group rather than a part of it except in the military band where rhythm is primarily important for the routine use of the band. Now, if I may say it, this did not place drums on a very high plane in past years and other percussion instruments had to suffer because of their unsavory company! Such was the musical heritage of percussion as far as the college level is concerned.

The fault is not with percussion since every band or orchestra director I have ever known has always paid high compliments to the necessity of a good percussion section—especially in band work. The problem lies in a better understanding of our needs by the administrators of the college music curriculum. It is a slow process. We might remember that once the clarinet was an orchestral outcast; so was the trombone and so was the French horn. Yes, and even the string tremolo or vibrato was considered very unmusical! Better knowledge of the instruments has overcome prejudice and so it will in the case of the percussion, I believe.

Already the percussion has been recognized as a major field in college study by Northwestern University—and on a graduate level at that! Other colleges are becoming interested. Our own college not only will allow but encourages percussion majors for the B. A. degree. I have a letter from Chattanooga, Tennessee, in which the writer (H. S.) states: "I am very much interested in percussion as a career but seem unable to find

someone who can advise me as to my present and future course of study. I expect to go to college but from the catalogues I have seen so far I cannot determine which I should attend."

I know this is a common problem for percussion students and very seldom, if ever, will a college catalogue mention the possibility of percussion even though allowed as a major field. I would suggest that any student interested in majoring in percussion in college not only write for the catalogue of the schools in which they are most interested and then write directly to the head of the music department for specific information regarding the possibility of a percussion major. Only by creating a need for this will the music departments know what to offer.

Perhaps if there had been as much demand for percussion in the past as there has been for other instruments the percussion would have overshadowed all else. So, let the college of your choice know what you want rather than ask what they can give, for their is definitely a need for percussion instruction in college. This, I believe, would be subscribed to by all instrumental directors.

Our mutual friend Alan Abel feels very definitely the need for college percussion work and says: "I am keenly interested in pushing the ball forward towards elevating drumming on an equal basis with other instruments." He goes on to say: "There has been much talk but little action . . . where action has started, leading educators have squashed it themselves; mainly with: 'Why should we allow a percussion major? What can he do in four years that would justify a degree?'"

I believe this last statement holds much of the secret for allowing a percussion major. Percussion is so little understood, even though appreciated that an arrangement of courses comparable to those of a major in other instruments just can not be done except by one thoroughly acquainted with percussion methods, materials and resultant objectives.

Ohio State University, where Mr. Abel is, is on the right track also for Mr. Abel states: "I propose to make Ohio State University a proving ground. My method began with a proposal for establishing a percussion major—I have a four year program outlined that would include the study of the 26 rudiments, tympani, all traps and mallet-played instruments; a joint minor in piano and theory and other academic courses as required with other music majors."

May I offer congratulations, for now we are arriving at something concrete and definite by setting up courses comparable to those in other instrumental fields. If an oboe or bassoon player wishes to major in his field, that is possible even though there be only one in that major field yet the needs of many, many more drummers

are neglected. But, I say again, the college music department will offer that which meets the needs of its students if these needs are known and only the prospective percussion major can make these needs known to the college. I am sure that in our college, if we were to receive 25 or 30 letters requesting a Bazooka major we would feel quite concerned and would make some effort to meet the need.

A young lady from Minnesota writes about becoming a college percussion major, so does a high school drummer from Texas, and from California and Georgia and Missouri. I am sure this tremendous need is apparent to the percussion students far more than to the college music department majors. What are your comments? What does your college offer? What do other percussion students feel about their college career? Are you, as a percussion major, willing to do your major work in some other field? Help us help the colleges to help us by writing your comments. Will you?

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I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee

Mouthpiece and Vibrato

Hello, Brass Friends. I have enjoyed receiving your many letters. Keep writing me about your problems. Your questions, as well as your comments, are always welcome.

Now, to acknowledge a few courteous letters and then I shall devote the remainder of this column to two \$64 questions—mouthpieces and vibrato.

LETTER FROM FORMER BRASS COLUMNIST

I received a nice letter from our prominent former brass columnist of The SCHOOL MUSICIAN, Leonard Meretta, who is now director of the excellent eighty-five piece band of Western Michigan College of Kalamazoo. A portion of his letter reads, "I am glad to know that you are writing for The SCHOOL MUSICIAN.

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I wish you continued success with your writing and music teaching." Thank you kindly, Mr. Meretta, for your friendly letter and most especially for the copy of your program of your recent band concert. I read your brass articles in The SCHOOL MUSICIAN for several years and found every word of them interesting and valuable to the performer or teacher. Your ideas in this field are much the same as mine.

LETTER FROM HENRY FILLMORE

A most interesting letter also came my way from Florida from the famous band director and former president of the American Bandmasters Association, Henry Fillmore. A portion of his letter reads, "Read you in The SCHOOL MUSICIAN and you are doing a fine job. Keep it up." Thank you too, Mr. Fillmore, for your kindness and encouragement. I enjoyed your account of the 800 high school bandmen of Miami and their trip to Cuba and the band activities connected with the Orange Bowl Game. Young Florida bandmen are really kept busy.

MORE LETTERS

Space does not permit acknowledging all of the nice letters, but I do want to mention two interesting letters that came from George Polce, former pupil and euphonium soloist of Dr. Frank Simon's Armco Band and trombone pupil of Ernest Glover, Elma Ronka and the late Gardell Simons. He writes, "I have enjoyed your articles in The SCHOOL MUSICIAN. . . . The February article covered a great deal of trombone literature and is a valuable asset to the musician or teacher that is not up on trombone literature." He also asked about the mouthpiece problem and my version of vibrato for trombone and euphonium. Your kind remarks are appreciated, Mr. Polce, and I am giving my version of both topics you mentioned through this column so that all of our brass readers may read and consider these opinions.

SELECTING A MOUTHPIECE

As for mouthpieces, there are many good ones, as well as many poor ones. The important thing is to get the mouthpiece which suits your embouchure and your chief purpose or point of playing interest and stay with it. Don't change unless you are sure there is a definite advantage in doing so.

If you are primarily a first trombone in a school or symphony orchestra and are specializing in those high, piercing tones of the tenor or treble clef and use a small bore trombone with 7 inch bell, then you will not need an extra large or deep cup mouthpiece as would be the case in the playing of bass or third trombone parts where many pedal tones are played and where a large bore, 9 inch bell trombone is used.

For all around playing including solo work, concert band or orchestra, radio or dance work, I recommend the use of a medium large cup, plenty deep to get a large, full, round quality of tone. The usual error in the procedure of selecting a mouthpiece is to select a small, shallow cup just because it enables one to get higher notes easily. This is a grave mistake because quality of tone is nearly always sacrificed for the sole purpose of getting a thin, weak, high tone which is out of tune and very poor in quality.

To get a good tone, the mouthpiece cup must be fairly large, so as to enclose enough of the lip within the bounds of the inside mouthpiece rim to get a full and free vibration. The cup must be deep enough to give these vibrations the proper coloring as they start through the instrument so they will sound musical as

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they come out the bell. Many times music dealers of second and third grade instruments have the smaller, shallow cup mouthpieces in the instruments in advertising because the average amateur musician (which includes the majority of the customers) does not want to take the time, patience or study to develop a good embouchure for high range, and, therefore, chooses the small, shallow cup as the lazy performer's choice, disregarding tone quality entirely. Thick lips usually tend to necessitate larger and deeper cups while thin lips and short vibrating portion of the center of lips usually call for small and more shallow cups.

Generally speaking, the mouthpiece with a smoothly graduated curve flare inside the cup gets a more mellow tone. The one with the straight inside bowl flare and with a sharp definite edge between cup proper and shank or at entrance of the shank produces a thin, brilliant, cutting tone which is very piercing.

The rim of the mouthpiece may be too wide or too narrow. If it is too wide, it tends to cut off much circulation of the blood, and, if too narrow, it may cut the lip or feel uncomfortable. The mouthpiece rim should be built narrow enough to grip the lip securely when playing tricky intervals so it will not slip, especially when the lip perspires. A round rim is more comfortable, while a narrow rim will give a better grip. If you play with a moist embouchure, the mouthpiece with a sharper inner edge and flatter rim is better while one with rounder rim and duller edge will be better for dry lip players. Try to strike a happy medium.

The mouthpiece that comes with a good, standard, first make instrument usually fits the instrument better and plays better in tune. All other things being equal, it is best to use the mouthpiece made for the instrument unless it is an especially poor one for your embouchure. There is a lot of psychology, maybe guesswork or imagination, connected with mouthpiece selection.

Sometime ago a trombonist and friend of mine tried my mouthpiece made with the large, round outer bowl appearance and then tried the same cup size mouthpiece in the new model with slanting outer bowl and chose one over the other after comparing them. The fact remained that both mouthpieces were identical except for outer shape. Trade names or brands mean very little because sometimes the mouthpiece which sells for \$2.00 is superior to some exquisite brand selling for \$9.00. Look for the size, inside bowl flare, depth, type of rim, its feel on the lip, playing response in both low and high register, fullness and quality of tone it produces. When a good mouthpiece is found, then use it regardless of what brand it is or how little or much it cost.

THE USE OF VIBRATO

This is a touchy subject but my version of vibrator is to develop a correct vibrato and then learn when to use it and when not to use it. There are times when playing is dull, colorless and uninteresting in tonal effects without vibrato and there are many times when the use of vibrato shows very poor musical taste. I use vibrato in most all solo playing, also in ensemble band parts when I have the melodic parts or the important solo lead passages. Vibrato is also permissible in duets and trios provided all of the players can time the pulsations of the vibrato evenly together and with exactly the same speed. Vibrato may also be used in larger ensembles at certain times, especially when playing sentimental solo passages marked

with such terms as *affetuoso*, *con amore*, *amoroso*, *dolce* and *teneramente*.

I teach my players to practice their tone control routine studies without vibrato. Nothing sounds worse than a player with a ragged, fuzzy quality of tone trying to cover up the crudeness by a "Nanny Goat" vibrato. The player whose vibrato sounds best is usually the one who has a beautiful, straight tone underneath the vibrato, or, in other words, the one who can use it or leave it off with good quality of tone control.

Next month I plan to tell you how to develop a correct vibrato and discuss the different types as used by our leading American brass artists of today.

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You Could Be Wrong

Certain tones on both the Oboe and Bassoon being either sharp or flat in pitch and how to correct them has been the topic of many letters received by this editor.

Not to my surprise—seldom is the same tone mentioned. In other words, tones that I have a tendency to play flat or sharp the next fellow has no trouble with and so on down the line. In the final analysis no two instruments are the same, hence the favoring of different tones on different instruments.

If an instrument is reasonably in tune within itself and has no stuffy or fuzzy blowing tones then we have a good instrument regardless of its trade name. However, some instruments are better than others—this everyone agrees—but the point is, we still have certain tones on most every instrument that we favor to a certain extent and this problem, theoretically, to date at least, has not been eliminated.

Delving into the properties of instrumental manufacture is no small item musically. When I say musically, I mean the professional musician who has to play on these instruments in conjunction with the instrument manufacture—much more so does the student have this trouble.

The manufacturer makes an instrument as nearly perfect in intonation and sound as possible and still musically the players will vary in pitch placement of tones on these instruments, etc. In the final analysis the performer or player of the instrument is a great deal responsible, too, for out of tune playing.

This involves many items—such as not hearing what he plays at all times, reeds that are not in tune within themselves, or perhaps played out (dead), the quality of cane from which the reed is made, and many other things that could cause fluctuation of both quality of tone and pitch.

There are, however, a few tones that have the same tendency on most every instrument. As an illustration, on the Oboe, there are certain tones that will have a tendency to lean the same direction on most every Oboe. Likewise the Bassoon. These tones lean the direction they do because of the harmonic structures of the instrument. This is the reason for them being similar on most all instruments. I am referring to all Oboes being similar in this respect and likewise all Bassoons being similar. These tones we don't worry about too much because we look for them to be the way they are and learn to know that they have to be pitched carefully in order to tune correctly, and we know which way to favor them because of their tendency.

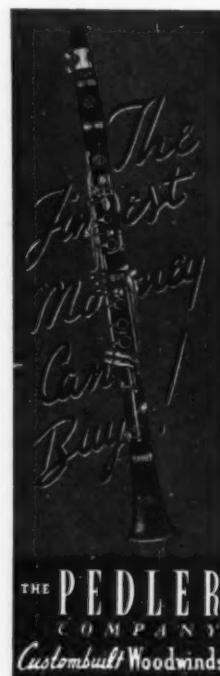
The tones that give us the most trouble or grief are the ones that are not harmonically off, because of the harmonic structure of the instrument, and the ones that blow stuffy. These are the tones—I judge from my mail—that are causing the most grief to everyone concerned.

The C, third space of the treble clef, and the octave above—the E, fourth space of the treble clef—high C-sharp and high D are normally sharp in pitch on most every Oboe. The E-flat, third line of the treble clef is normally stuffy and low B-flat below the treble clef is most always flat. Otherwise we consider the instrument normal. If there are other tones that are off, think of it as being your particular instrument and they should be corrected.

On the Bassoon—G, the fourth space of the Bass clef—the octave above fingering it with the f-key fingering—low A, first space of the Bass clef—low D, below the bass clef—are all normally sharp and very often B-natural just above the bass clef.

The A-natural to which we tune (fifth line bass clef) is normally flat as well as D just above the bass clef.

F-sharp, both just below the bass clef



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and the fourth line are tones that seem to jump out at you.

Now the principle is this—if these tones were corrected to any extent we would have harmonically more tones out of balance than we now have. However, these tones mentioned are not so far off but what they can be corrected very easily by our blowing control. The idea is to understand the harmonic principle upon which the instrument is constructed then learn to play accordingly.

Tones that are off other than the ones mentioned usually can be corrected by changing the opening or closing of the hole next to it in the tone series, which, by the way, should by all means be done by an expert who understands the principles of harmonics of these instruments.

Now—another item comes into play. For illustration—I am playing an instrument and have learned to play a certain tone in tune, naturally because it felt out of tune to me, and along comes another person who has no trouble whatsoever with this particular tone. SO WHAT! In the final analysis—every person is going to play the way they hear or the way the tones feel to them. Let us refer to a statement made not only earlier in this article but in an earlier column—if an instrument is reasonably in tune within itself and has no stuffy tones then we have a good instrument. If we play out of tune then it is something other than the instrument—we must make the correction somewhere else.

I firmly believe that three-fourths of our troubles are within ourselves, although we as humans are prone to blame the troubles elsewhere, such as a bad reed, a bad instrument, a bad day or what not! I couldn't possibly be wrong—it must be something else.

Please understand me—I'm not trying to put any one in a bad light, but I have been in the business long enough to learn that if I can't deliver the goods there is always some one waiting who can and they haven't come by it through merely wishing. It has been hard work.

The greatest handicap any person can have is the idea that he or she as an individual can not be wrong? In past experiences I have seen so many people that can really play and still think they can not. Likewise, others who play very badly but think they are the world's greatest.

The greater part of our making is within ourselves in regard to what we can actually do and not merely what we think we can do. We have to balance our merits against the other fellow's merits. The other fellow's opinion can be just as good or possibly better than ours. This doesn't mean that we as an individual should always be wrong—but too often we consider the other fellow wrong when we can be wrong ourselves. The point I'm trying to express is—in our playing the more we can listen and learn from the other fellow, the more correct our sounds are going to be in conjunction as a whole.

We who have studied theory have learned to know that tones or placing of pitch varies in its placement depending entirely on the tones or pitch of sounds with which they are connected. As an illustration, A flat and G sharp are not the same pitch, still we finger them the same and apparently blow them the same. In the long run, if we learn to listen to ourselves and the other fellow too, then try to get together on the same pitch we will soon find ourselves playing in better tune. It is surely worth a try. So long for now. Thanks again for so many letters.

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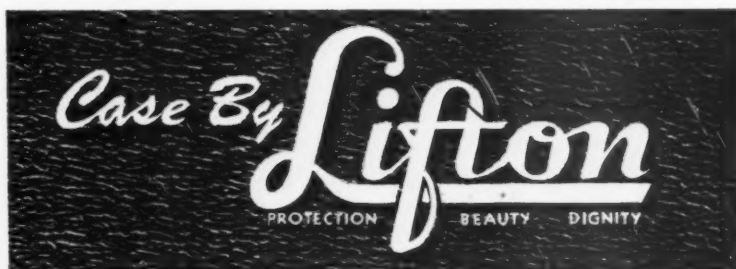
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Share the Ride

Brother Horn, Sister Horn, you've had your break. You're riding easy-like, wearing a uniform, tapping out afterbeat code, entering a contest, going to a music camp. Ever consider how you got where you are?

Please take a look at the photo and weep one quart of tears. One of these players was you. You, when you first held an instrument and had a group picture taken for the school yearbook. Maybe you only carried the bass drum, or shared cymbals, maybe you twirled on a hunk of chromium pipe like Sally Anderson in the upper left corner, who in three years was leading a Legion Band down Fifth Avenue in New York, covered with awards.

In your case, you started on, or transferred to, French Horn. Whether you wound up with a garden variety single F and E \flat French Horn, or were instructed on half-a-double horn (the F half usually), or asserted yourself and dug up a B \flat single horn like Dick Leftwich in the right center, you are now considered a hornist. Perhaps, like Dick, you have arrived as a useful community orchestra

How to Play the French Horn

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
8403 N. Johnswood Drive
Portland 3, Oregon



WAY BACK in 1937 Phil Cox was beginning his investigation of French horn possibilities and directing this Scarsdale, N. Y., school band. Horn problems of those days are still with us, he says, and the need for competent instruction is even greater.

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Wherever you now are in the French Horn scene, reach down and lend a helping hand. We need French Horn teachers. It isn't expert solo-chair performance that makes the teacher, it is the spirit of generosity, of meeting a need in our field.

Suppose Dick, the little hornist in the photo, comes to you. He has written THE SCHOOL MUSICIAN and finds that only three or four school-minded, competent horn instructors can be located in the whole country, and they are each one over a hundred miles away. Are you ready?

RIDE WITH US

Bring Dick's problem to the new summer French Horn Instruction Clinic. Mindful of hundreds of Sallies and Dicks, and Johnnies in her own community, the City of Portland, Oregon, Bureau of Parks through its Recreation Division will hold nine weeks of informal music opportunity for school-age residents AND visitors. More than that, Miss Dorothea Lensch, Recreation Director, has authorized your columnist to extend the Clinic feature to school instructors, college students, and school-age students who wish to learn or teach French Horns of all kinds.

Bring yourself to get the answers, and in nine weeks train yourself to become competent in matters of French Horn playing and teaching. Summer in the Northwest, using Portland as your center, and for registration cost only, participate in as much of Portland's summer music program as you can—beginning and advanced band rehearsals, beginning and advanced drum corps rehearsals, and two separate French Horn Instruction Clinics.

F AND E \flat —MUSIC APPROACH

One Clinic will deal entirely with the assumption that most students possess only F horns, and that F music (or E \flat music) is inevitable. Here we will do the best we can to lip and breathe the F instrument into useful service for customary school requirements of band and orchestra, ensembles and solos.

B \flat AND C—MUSIC APPROACH

The other Clinic will deal with the assumption that the coming French Horn will be the B \flat horn, and that B \flat music, and C music, will bring greater enjoyment and remunerative uses of French Horn. Here we will correct pitch faults of the B \flat model, cover its open quality, and proceed to treat it as a fluent, expressive instrument similar to the baritone horn. A special feature of the B \flat approach will be adapting the reading of B \flat or C pitch music, to the requirements of dance orchestra parts, as well as of school band, orchestra, ensemble and solo.

TEACHING OPPORTUNITIES

Horn students will be enrolled in the Clinics, and other horns will participate in the two beginner bands, and in the two advanced bands, each group with two rehearsals and sectional rehearsal each week for nine weeks. Attendance and participation in horn instruction work here will be certified at your request and an outline of the course sent institutions wishing to examine participants who may take this work for credit.

TEACH YOURSELF, FIRST

How can you, unless you have been exposed to a wide range of horn experiences? If you can, you are ready to teach others. To teach yourself you must be more critical of yourself than of other hornists. You must look for good features in the most objectionable playing, and seek to discover how desirable fea-

tures are done. In nine weeks of exposure to horn-conscious students and instructors, or even a couple of weeks, future horn teachers will have exposed themselves to comparative tones, pitches, techniques, mutings, instrument constructions from which they may continue to instruct themselves as well as to instruct others.

A HORN STUDENT SPEAKS

From Connecticut comes a reason for this thorough Clinic in Oregon. "Dear Mr. Cox: This part of the country never heard of clinics. We don't know any committees to send to for advice. There are no good horn teachers within fifty miles. There are exactly three hornists in this city. I don't think there is another French Hornist in high school between New Haven and Stamford. Around here they do not work at horn as you do in the West. After seeing these conditions, I've made up my mind to become a teacher and bandmaster."

A HORN TEACHER SPEAKS

From Massachusetts comes another reason or two. "Dear Mr. Cox: It took half-an-hour to get a student's valves in shape. Her breathing is incorrect. She tries to play too many notes on one breath. Her position isn't quite right. She has a double horn so I gave her the B \flat fingerings. I've always maintained that because I started on a single B \flat , that I got ahead faster than on single F, and remember other students who had doubles who played only the F part because they had never been taught about the B \flat fingerings. I'll have to start studying, myself, on transpositions—best part of giving lessons." Radio station is broadcasting Siegfried Horn Call from Rhine Journey selection, must stop writing and call up student to listen in."

PROSPECTIVE TEACHER SPEAKS

Washington gives a new reason. "I'd like to be a private horn teacher. Do I need a degree? I don't have too much playing experience, and I'm in junior high. The student horn playing I hear doesn't seem right."

TECHNICAL REASONS

Iowa letter suggests other Clinic instructions. "I need information on converting an F horn to a B \flat horn. Where can this be done? What is the cost? What B \flat horns are marketed now, and what are their prices?"

Right here in Oregon another angle is suggested. "Interested to know the name of an American horn of same grade as top European makes." Also what are the names of recommended mouthpieces for experiment?"

And speaking of horn mouthpieces, a noted Portland music educator, John Richards, director of bands, Lewis and Clark College, has a fine procedure for using a French Horn mouthpiece to iron out embouchure problems in high register cornet, and low register trombone. He is anxious to have this technique known through the clinic.

IT'S YOUR CLINIC

Have your cake and eat it, too! Roll your trailer to the City of Roses this summer. No trailer? Get those friends and relatives on the phone for a handy residence to either or both the locations where these horn clinics will be carried on. Enjoy Mount Hood, the Columbia River Gorge, the Pacific Shore, reasonable temperatures for your observation work, practice teaching, and horn study. Recreation is the atmosphere for this extended clinic; come one week or nine weeks—it's all the same price—one dollar (for registration). Write Director of Recreation Division, Summer Music Program, Park Bureau, City Hall, Portland.

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Signs of the Times

Those of you who are kind enough to read this column regularly may remember an optimistic sound emanating here from some two months ago. At that time I felt that the String situation was beginning to show signs of life.

I am happy now to report that I feel still more strongly that it will soon be to admit defeat (as far as running a successful Musical Education program in the schools of a community) for any director to say, as glibly as I have heard it said in the past many, many times, "I don't seem to be able to get any interest up in strings. I just do not have time to work with them. I am too busy to be bothered." I feel more and more that the music educators of the public schools are becoming conscious of the fact that an orchestra-less program is a lop-sided program musically and educationally, both for the students who might wish to play strings and for those already playing wind instruments.

The reason why I am commenting on this again at this time is based upon my own experiences this past month and upon the mail which I have received. So many people are requesting help in the string field now. It is maddening to have so little time to give this help as it is requested.

UNIVERSITY OF ILLINOIS STRING CLINIC

February 27th I spent at the University of Illinois. It was my great privilege to conduct at that time an orchestra made up of strings only, and composed of youngsters of elementary and junior high school age. The youngest was a tot in first grade who stuck to her guns beautifully, hitting the bull's-eye more times than missing it. The oldest were several players of ninth-grade level. The majority of the strings were of the sixth and seventh grade age-level.

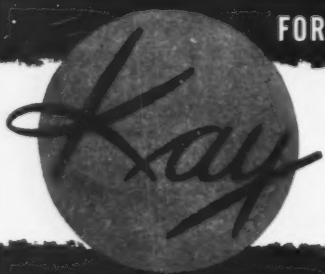
And how those youngsters played! Did I hear someone timidly remark that the strings are hard to teach? Brother, not if you want to teach them!

Imagine these fifty children playing a full thirty-minute broadcast over the U. of Illinois station after three hours of rehearsal together. And further imagine what a thrill it gave the conductor to have them play one selection of four minutes' duration on that broadcast which none of the children had ever seen before the end of the morning rehearsal. It was music which I had carried down there with me from Ann Arbor to test their sight-reading ability, and which proved so fine that we programmed the number as of interest to listeners because of its unique presentation, and non-preparation.

The quality of the teaching shown by the ability of these girls and boys need not take a back seat anywhere. The Strings are being taught in many places in Illinois and taught well.

Two weeks before the Illinois project I was at Baldwin-Wallace College in Ohio.

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I heard one grade school orchestra in that city where the string program is only two or three years old. There were some seventeen violins in this one orchestra and they played beautifully. So well, in fact, that it made me wonder if I myself was actually as good a string teacher as I apparently have the reputation of being. The Strings are being taught there, and taught well, too.

The day following the Illinois project found me standing before our own Michigan All-State String Orchestra of High School students,—some seventy of them, chosen by state-wide tryouts. And they proved to me conclusively that the strings are being taught in Michigan and taught WELL. You will hear this group at the MENC in Detroit in April.

I have seven letters this month from publishers telling of fine new works for strings being put out. This is a healthy sign.

And as for the mail,—Betty Olmstead writes from Clarion, Iowa:—"Having charge of the string work in Clarion, I am very much interested in your complete course of study for strings. . . . Please send me a copy." (Hold it! If others are planning to write, please delay until summer. The complete course is not yet ready.)

Mrs. Aldie Long writes from Big Rapids, Mich.: "We are trying to encourage a string program in our schools. Please send bulletin concerning the American Association" (of String Teachers). And Mr. Wendelin writes for the same from Fort Wayne, Indiana.

From Conway, Arkansas, comes a letter. Peg Kay at Hendrix College says, "I find myself teaching a class in String Methods. . . . I am particularly interested in seeing that people who get Music Ed. degrees from Hendrix know how to get strings going and have the desire to do so when they get into the field. Also I find there is nothing done in strings in the public schools in Conway, so I am starting to work getting instruments and preparing to start classes in grade school and junior and senior high."

George Polce writes from New Philadelphia, Ohio, "The Orchestra department in the school is down. I have convinced 18 members of the band in the 7-8-9th grade to take a string instrument as an alternate. I want to push this group so as to augment the orchestra next year. Could you recommend a book wherein I could group the entire section?"

Bravo, George! It is quite a different tune from that we have heard so many years. "ALL the orchestra kids want to get into the band." "The orchestra just fizzled out." My friends, these things only happen if the director permits them to.

From Boulder, Colorado, comes a sincere letter from Miriam Colson. "I am interested in improving my string class teaching." She requests help in materials and with any teaching tricks which we have found helpful.

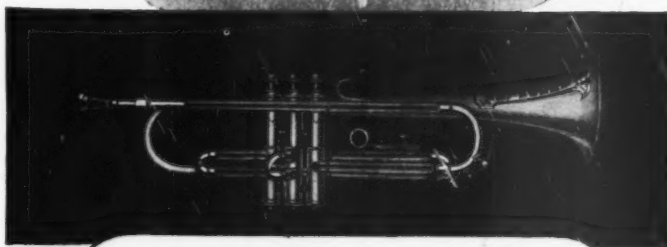
And John Hansing writes from Hammond, Indiana, that he is working on the teaching of strings for his master's degree thesis from the American Conservatory in Chicago.

I cannot help but feel, in view of all of this evidence, that people are becoming string-conscious. And it is a great feeling! For there is nothing in this world that gives more pleasure musically than string-quartet playing actively participated in. Which reminds me. . . . 'Bye, now. I am off to play quartets this evening and I don't want to be late!

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How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

Have you ever had the experience of sitting down with a sheet of manuscript paper and with the lofty intention of composing a song or piece of band music, and then, after a time, getting up in disgust because of your seeming inability to write anything that you felt merited further effort?

Perhaps the fault was not so much that your original themes or melodies lacked intrinsic merit as that you were unwilling to spend the time and labor necessary to expand and develop your first rough sketches into a well organized and finished product.

I am convinced that too often the chief difference between you (and me), John American-Musician, and Richard Wagner or Peter Tschalkowsky, is not so much that these latter men had more native ability but that they were willing to work over their ideas, develop them harmonically, vary them, and spend a tremendous amount of time writing and changing ideas on paper that too often you and I would be satisfied to let stand after the first rough sketching.

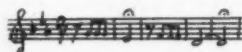
Some of the finest themes we have in music are very simple in melodic and rhythmic content. Take for instance the opening theme of the Allegretto Movement of Beethoven's Seventh Symphony:



This is certainly simple enough! In fact you and I have both whistled little tunes of our own creating and of greater complexity that we would hesitate to waste much time on because we felt they were not good enough. And yet, what a magnificent masterpiece Beethoven made of this simple little tune!

To me, the slow movement of the Seventh Symphony is one of the supreme masterpieces in symphonic literature. It probes the depths of human emotions and after repeated hearings seems to beckon us to explore its harmonies again and again for the deep spiritual peace and satisfaction that its sublime tones have to offer.

Or take another simple Beethoven theme—the opening motive of the first movement of the Master's famous Fifth Symphony:



Assuredly there is nothing complex here! And yet today, this symphony is universally considered as probably the most perfectly synthesized work of art we have in music. During the recent war, the British used this very motive at the opening of many of their broadcasts directed towards Hitler-dominated Europe. Why? Because the simple rhythm, three short notes and a long note was the

same as the three dots and a dash which stand for the letter V in the International Morse Code! How expedient to use this theme thus—a theme that Beethoven himself once characterized, "Thus Fate knocks at the door"!

I have analyzed a large number of the best themes of the great masters and have come to the conclusion that the vast majority of these are basically simple from the rhythmic, melodic, and even harmonic point of view. In fact, most of the best loved symphonic and operatic themes in the world are easily singable by the average person. Probably this will account for their great popular appeal.

Now, I can hear you saying at this point, "Yes, but where does all this critical analysis lead us? And what can this mean to me, a would-be-composer who knows very well he can never hope to equal the three B's of music." (Bach, Beethoven, and Brahms.)

The point I am trying to drive home is this—don't be discouraged because the first idea you put down on paper is simple, melodically, rhythmically, or harmonically.

In last month's article in this column I tried to bring out the necessity of the would-be-composer having a thorough background in musical theory—that is, harmony, counterpoint, and form. But once you have gained this prerequisite, and this is not hard to do if you are willing to work and study carefully, you need not hesitate to push along the highway of composition. Your first efforts may not satisfy you. But if you will keep on trying, you will find that with greater practice in composition you will do much better work and with greater facility.

I remember very well the first march I ever wrote for band! I have it carefully hidden now for I do not want anyone to see it. And, thank heavens, it was never published!

I did everything wrong in it. For one thing, I wrote it in the concert key of G flat (six flats) which put the clarinets and cornets into four flats. Man, how my cornet and clarinet players hollered when they saw and tried to play this!

Furthermore, its principal themes, which sounded well enough to me when first written, are today nauseating to me. They lacked rhythmic and melodic variety. And the harmony!—nuff said!

We all grow in creative ability through practice and though I am firmly convinced that I personally have still a long way to progress before I will be nearly satisfied with my creative works, I would hate to admit that I felt I hadn't come a long way from some of my earlier efforts.

Too often we grumble and groan when we write things and send them to publishers only to have them returned to us later as unsuitable for publication. Probably we do not know how well off we

are that many of our pet early opuses were rejected. We would certainly hate to have them compared later on by our severest critics to some of our other more mature and better worked over compositions!

As a regular part of the course in Harmony, Southern State Teachers College requires a certain amount of original work. It has been my practice in teaching the Harmony course to require my students to turn in at least one original processional march during the year's work, and for this assignment I usually require that the students write both the poem and its musical setting.

At first, students are inclined to grumble at this requirement. However, I have found that once they set down to do the task they don't find it nearly so hard as they anticipated, and usually by the time the assignment is completed, they are pleased beyond measure at what they have accomplished and are eager to do more creative work.

I have found that often the greatest weakness in their creative work is not so much that their original ideas are not good as that they have not worked these ideas over sufficiently to eliminate such kinks as monotonous rhythmic patterns, over-emphasis of certain tones in the melody, and over-preponderance of tonic and dominant harmony.

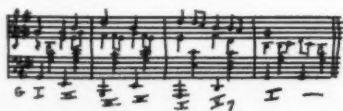
After a few simple suggestions on my part, I have found that most of them are able to turn up with some pretty nice examples of original poetry and music.

We all need to watch out in any form of writing that we do, whether it be letter writing, article writing, or music composition, to avoid undue monotony of vocabulary and thought expressions. But is it not often easy, after making the first rough draft, to make sufficient alterations to give our writing that extra sparkle so important if we would hold the reader's (or listener's) interest?

Take for instance the following little march theme which I will label as Example (A):



This has some character and a certain amount of rhythmic interest. However, it is extremely monotonous harmonically for there is only one chord represented throughout the four measures. Could it not be materially improved by the introduction of a few other chords besides the tonic triad. Furthermore, I am convinced that the melody can be improved without too seriously injuring its original simplicity. How about treating it thus? (Example B):



You will note that here I have not only changed the harmony to give it more variety but have slightly altered the melody and introduced a counter melody to add interest and strength to the inner parts.

The alterations introduced into the second example (B) do not substantially change the original thought conveyed in the first example (A) but they do help to make it more interesting rhythmically, melodically, harmonically, and even contrapuntally.

The chances are that the first attempt

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of the average would-be-composer will result in something of the type of Example (A). However, I am convinced that if the composer will experiment after putting down this first idea and revising it wherever he sees the possibility, something like Example (B) or better may turn up as the finished product. You may even want to introduce a running figure in clarinets and flutes to give a finishing touch to the upper parts.

Do not be satisfied too easily with your first attempts at composition. On the other hand, do not be too easily discouraged if all that you can produce the first time is Example (A). All the great composers have had to write and re-write their work and often their sketch books reveal that something like Example (A) was the first thing they wrote down. Example (B) only resulted after a lot of hard laborious effort on their part.

See you next month!

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How to Play the Accordion

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By Anna Largent

213 Williams St., Aurora, Illinois

Musical Education

Manufacturers of accordion instruments are doing every thing possible to make the very best instruments possible, and through their efforts are making a very valuable contribution toward the work of musical education. Their activities form an important barometer of the state of accordion demand in our country.

For no matter how talented and gifted a pupil, or how capable the teacher, all are helpless without a good instrument. The beauty of tone and appearance make a direct appeal to those in the musical home, as well as the concert performer, the student and the teacher.

If manufacturers whose industrial life depends upon musical interest and music study would demand that more accordion radio programs be presented, and that more accordion records be made, then they will have created an educational, sociological, and inspirational value of accordion entertainment, which would benefit young accordionists throughout the nation.

ACCORDIONS

Accordions of today are far finer than our musical ancestors dreamed would be possible, by their superiority, quality and tone. Teachers also are doing everything possible to cooperate with publishers, manufacturers and dealers in their effort to convince the public of the great musical possibilities, musical inspiration and spiritual relief produced by the beautiful tonal effects created by the accordion.

PRIVATE TEACHERS

Manufacturers of accordions owe a great deal to private teachers who have given so much of their time to the advancement of the accordion. They started the accordion ensembles, choirs, orchestras, bands and festivals, and due to its versatility and its mobility, have presented these groups before the public. Parents have been stimulated to interest and pride in the accordion band, and in some places to the extent that it becomes the community band.

PUBLICITY

Accordion of all makes are advertised in magazines, newspapers, and bulletins, the chief objective of the firms is to promote their business interests, to do everything possible to produce profit, but nothing is heard about their educational value, over the air waves, or of promoting an opportunity program for the young amateur.

ACCORDION TONES

Musical sounds called tones are the result of regular vibrations. Irregular vibrations produce unmusical sounds or noise. Pitch is the word used to define the location of tones as to whether they are high or low. Tones may be produced in many ways, short, long, soft, loud, rough, smooth, connected or repeated.

Legato tones are produced in a connected manner. The finger must rest upon the key until another key is pressed down with another finger. This finger action must be very smooth, the tones well connected, and of a smooth, singing quality of tone. A group of legato notes are marked with a "slur" sign.

Staccato tones are produced by a short and quick movement, or a spacing between notes. When playing these tones the fingers do not rest on the keys. Remove your fingers instantly and allow the key to rebound the instant the tone is produced. Single staccato tones are marked with a dot directly below or above the note.

TECHNIC

Technic is a term used to describe all that belongs to the mechanical side. In playing the accordion it relates particularly to the training of the fingers, hands and arms. But the knuckles, wrists, elbows and shoulders are the joints from which the movements are made and so may be included.

POSITION

All unnecessary movement of the body should be avoided, such as swaying of the body, shrugging shoulders or bending the head. The body, arms, hands and fingers must be at ease and relaxed, a natural freedom without stiffness or tension. Whether in a sitting or standing position the straps should be properly adjusted, and the instrument held in a proper position.

SIGHT READING

Sight reading means the playing of music from the printed page at first sight, without hesitation. To be able to do this the sense of touch must be developed, that is to locate the keys while the eyes are occupied with the printed page. It is therefore necessary to cultivate this sense of touch, and to have a vivid mental picture of the keyboard. The groups of black keys are raised and so are easily found by the sense of touch, and by just touching the black keys, we can at once find any key we want, without looking down at the keyboard.

EAR TRAINING

In the study of music, the hearing is of the utmost importance. Your sense of hearing tells you that some tones are high and others are low, which is called pitch.

Play any tone on the accordion, while the pupil is looking away. Let him reproduce it with his voice and then find it on the keyboard. Start with one tone and work up to a chord.

NEW RELEASES

American Youth demands popular music and albums published for a combination of accordion, clarinet, trumpet, saxophone and trombone can be had from Charles H. Hansen Music Co., 1658 Broadway, New York 19, N. Y. Six-Hits Album; Song Hits Album; Solo and Song Hits No. 1, 2, 3, 4. Popular Accordion Album; Popular Solo Hits No. 1 through to No. 12. Bumble Boogie arranged by Galla-Rini; Accordion Concert Album arranged by Bruno Camini; Hymns Album arranged by Peter Andrews; Giant Note Album Volumes No. 1, 2, 3, 4; Folk Song Album Lullaby Album; Western Classics Album which include 16 favorite western songs.

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YOUR ACCORDION TEST No. 5

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name, address and age. Now number
your answers from 1 to 10. It has been
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an interest in Accordion Tests. I have
tried to answer all of your letters per-
sonally.

1. What is an interval?
2. What is a half step?
3. How many half steps from C to C
above?
4. Where are there half steps without
using any black keys?
5. What is a whole step?
6. What is a second?
7. What is a third?
8. How many half steps in a large
third? Small third?

QUESTIONS AND ANSWERS

Question: My son is 13 years of age
and has been playing the accordion al-
most three years. For the past two years
he has been earning money by entertain-
ing at banquets, lodges, etc. He has been
studying under a very good teacher, but I
want him to play over the radio, with a
radio band, so that he will be able to
earn a good living. Is it advisable to try
to find a teacher that would get my son
playing on the air. Can you recommend
someone who has connections with radio
stations?—Milton W., Indiana.

Answer: Music is much more than the
playing of notes for money; it must have
soul and interpretation, especially for
radio work. What can a boy of 13 years
do to interpret the works of the great
masters? He has barely scratched the
surface in three years of study. Above
everything else avoid the hot-house
method of forcing used on plants. A boy
of 13 years should have plenty of rest,
plenty of time to rough it in play with
his school companions. Encourage him in
his music studies, but avoid flattery
whereby he thinks he is accepted as an
accomplished artist. I would advise let-
ting him hear the best music and grow
gradually from grade to grade. Then his
music mentality will grow stronger with-
out danger to his health. However, if you
are determined to get him on the air, you
have only to apply for an audition to one
of the amateur radio shows.

Question: How long does it take to be-
come a radio artist after about six years
of piano and accortion study? How long
should a student practice the accortion
every day?—Jimmy S.

Answer: You must have the ability to

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modulate, improvise and memorize. The length of time depends on your ability and adaptability to that kind of work. It would also be well for you to consult the officials of the Musicians Union in your City. Practice as much as possible, but avoid fatigue. No one ever accomplished anything when they were tired.

Question: Will you please tell me what to practice and how long, as I am teaching myself, as there is no accordion teach-

er within miles of our farm.—*Clara M.*

Answer: I presume you have purchased an accordion instruction book, therefore would advise one hour of practice each day and divide into fifteen minute periods of honest concentrated effort. Fifteen minutes of the work in the instruction book. Fifteen minutes on accordion pieces. Fifteen minutes on playing major and minor scales; chords; chromatic etudes; and Hanon by Nunzio. Fifteen minutes on memorizing a solo.

Question: I wish to conduct my own swing band. We have five high school students, and they have selected me as the leader, as I play the accordion. If there is a single note beginning the composition, how do you beat it?—*Lawrence K.*

Answer: Look over the design of the selection and then with a baton, beat the counts, beginning on whatever beat the piece starts on. Proper accenting is necessary in the correct interpretation of the piece since the phrasing is dependent upon its accents. The rhythmic design of any piece is of prime importance.

Question: A friend gave us a copy of *THE SCHOOL MUSICIAN*, and am writing you for advice regarding our son. He is a junior high student in school, just average in his grades. He plays the saxophone in the school band and also studies the accordion. He seems to like the saxophone the best, but his father likes the accordion and keeps forcing him to practice all evening every night in the week and sometimes practically all day on Sunday. My son is getting very nervous, and I fear for his health. Can a child practice too much?—*Mrs. Carlotta DeV.*

Answer: Yes, for fatigue is not conducive to real, permanent progress and success. Evidently the reason your son likes the saxophone best is because he is not forced to play it for hours at a time, and naturally will be more of a success with that instrument if he likes it best. I firmly believe that every parent must encourage their child to practice, but playing all evening is not practicing. What he is doing is entertaining his father. Perhaps the father sees himself through his son, by having missed something in his youth. I do hope this article will help you.

A LETTER FROM DETROIT, MICH.

Dear Mrs. Largent: Thank you for the article in *THE SCHOOL MUSICIAN* about Dick Cantino of Fresno, California. The whole family listened to the program last Sunday night.—*Frank R.*

Dick Cantino can be heard over the ABC network on Sunday evening at 9:30 p.m. on the Horace Heidt show sponsored by the Phillip Morris Co. So far Dick has been in competition eight weeks and won out over many contestants. I assure you he plays the accordion beautifully. He is 18 years of age and a senior in Fresno high school. Horace Heidt announced last Sunday evening that a tutor travels along so that Dick can continue with his high school education.

Dear Mrs. Largent: Please list a group of good accordion pieces.—*Marilyn E.*

Dear Marilyn: Here are some that I am sure will be just what you are looking for: Glow Worm; Bohemian Girl; Martha; Il Trovatore; Il Traviata; Light Cavalry; Song of India; Indian Love Call; The Holy City; Ave Maria by Schubert; Beautiful Blue Danube; Skaters Waltz; Malaquena; Parade of the Wooden Soldiers; Czardas; Two Guitars; Carnival of Venice arranged by Frosini; Jolly Caballero; Krazy Kwik by Rizzo; William Tell Overture; Tango of Roses; Gitanerias from Andalucia suite; Bubbles; Hora Staccato; Olive Blossoms.

Leave It to the Girls!

(Continued from page 8)

parents club raised \$2,000 for new uniforms. She now has a playing band of fifty and a marching unit of seventy-five. And, best of all, nobody in Folsom would dream of saying, "We want a man."

Marie Sidorsky has also made history of a sort by being the first woman admitted to full membership in the Pennsylvania Bandmasters Association, which had been on a stag basis for thirteen years. Although there were at first grave doubts about letting a woman into the organization, the PBA has since found they acquired a loyal and hard-working member and recently named Miss Sidorsky advertising manager of their association newsletter.

Perseverance and a sense of humor have helped Miss Sidorsky in achieving her goal. Her career bears out that slogan, "Never underestimate the power of a woman." Her band plays often and performs lots of familiar music, for she believes in making concerts interesting to both audience and players. She demands loyalty and responsibility in her bandmen and gives them a full measure of each in return.

Like Marie Sidorsky, Elizabeth Langguth of Walsenburg, Colorado, got her big break during the war years, when she was asked to take over the Clarkfield, Minn., high school band. From there she moved to St. James Minn., and finally to Walsenburg for a change of scenery. A graduate of St. Olaf College in Minnesota, she has achieved a splendid record with her Huerfano County High School Band.

And, like Miss Sidorsky, Elizabeth Langguth has found Midwestern supervisors equally reluctant to hire a woman. Their arguments have been that men are stronger, can stand the work of drilling marching bands; that men can maintain better discipline and get more work out of students. Once she got her big chance, Miss Langguth went to work to refute these arguments and she has done so with singular success.

One point only she concedes as an advantage to men—their deep, carrying voices. Outside of that she believes the requirements and qualifications should be about equal, and that results speak for themselves.

But being a woman band director still poses a few specific problems that the men never have to be concerned

(Concluded on page 42)

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RECONDITIONED CORNETS, TRUMPETS & TROMBONES with cases, in such makes as Viking, Marceau, Couesnon, Wuritzer, Pan American, Elkhart, etc., \$57.50 & \$67.50. Reconditioned B₂ Boehm Metal Clarinets, with cases, in such makes as Symphony, Noblet, Peron, Durant, Pedler, Pan American, Bettoney, etc., \$57.50 & \$67.50. Reconditioned Eb₂ and Wood B₂ Boehm Clarinets with cases, in such makes as Conn, Bettoney, Guy Humphrey, Kohler, Wunderlich, Pedler, etc., \$87.50 & \$97.50. Reconditioned Boehm C Flutes with cases, in such makes as Conn, Armstrong, Viking, Guy Humphrey, Bettoney, etc., from \$72.50 to \$110.00. Reconditioned Upright Alto Horns and Mellophones in such makes as Wuritzer, Royal, Marceau, Boston, Pan American, Conn, Buescher, etc., from \$54.50 to \$97.50. Reconditioned Eb Alto saxophones with cases in such makes as Cavalier, Elkhart, Concertone, Conn, King, Martin, Kingston, Wuritzer, Buescher, etc., from \$85.00 to \$135.00. New Pioneer Gold Lacquered French horn with case, \$172.50. Cabart Boehm Alto Clarinet with case, \$225.00. Write us for Bargain List—Adelson's Musical Instrument Exchange, 446 Michigan Avenue, Detroit 26, Michigan.

CALLING ALL BAND DIRECTORS: Rental plan with option to purchase available on new and reconditioned band and orchestra instruments. Write for our 24 page catalog which we will forward upon request. Nappe Music House, 2536 Devon Avenue, Chicago 45, Illinois.

RECONDITIONED band instruments in all famous makes with new guarantees. The items consist of such instruments as French Conservatory Oboes complete with case at \$125, one at \$175, and another at \$265. One French system Bassoon in case \$200. One La Blanc Bass Clarinet nearly new in case \$425. One King eight inch Trombone in case \$50. One American Standard Single Horn in case \$165. One York E₂ Sousaphone, Silver Plated \$275. One Kohler Wood Clarinet in the key of A, complete in case \$150. One Reynolds Flute practically new in case \$137.50. In addition we have four hundred cornets, clarinets, trombones, and trumpets in cases ranging from \$40 to \$75 each. Let us know what you need. We have the instrument at the price you want to pay. Net cash. Five days approval. Our repair department is backed by fifty years of experience. A. J. Bill Johnson's Musical Instrument Exchange and Servicing, 46 Division Avenue, South, Grand Rapids, Michigan.

WE HAVE hundreds of rebuilt and new guaranteed band and orchestra instruments ready for immediate delivery. Just received some hard to get items—Ludwig Tympani, Deagan Vibraphones, Zildjian Cymbals, Wm. S. Haynes Flutes and Piccolos, Loree Oboe, New and Rebuilt Heckel System Bassoons, Bass and Alto Clarinets, Conservatory or Military system Oboes, Single and Double French horns, New and Rebuilt English Horns, Conservatory and Military System. Large stock of late model Alto Horns and Mellophones in hard cases, Bass Horns, Sousaphones, etc. From a single instrument to a whole band. Five day approval shipments. Write for latest "Meyer's Preview of Bargains" (Catalog). Meyer's specialize in equipping school bands and orchestras. Let a specialist quote you on your requirements. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

"BANDMASTERS AND MUSIC SUPERVISORS"—ask for our "Free List" and discounts to "Schools and Teachers" on "Band and Orchestra Instruments"—"Guitars"—"Accordions"—"Harmonicas". S. M. Rudolph's, Atchison, Kansas.

BAND INSTRUMENT repair service. Valves rebuilt, Oboes and bassoons our specialty. Plating, lacquering, and overhauls. Expert workmanship and fifteen day service. References and free estimates gladly furnished. Stephenson Band Repair Co., 115 North Newton, Albert Lea, Minnesota.

RECONDITIONED Band Instruments. Clarinets, Cornets, Trumpets; Alto, Tenor Baritone and Soprano Saxophones; French Horns, Mellophones, Altos, Trombones, Baritones, Bases, Piccolos. Many other bargains. Large stock to select from. Complete price range. **NATIONAL BAND INSTRUMENT SERVICE**, 620 Chestnut, St. Louis, Mo.

FOR SALE: Genuine Heckel Biebrich Heckel System Bassoon with whisper key and case, very fine outfit, \$695. Adelson's, 446 Michigan Avenue, Detroit 26, Michigan.

DE VOE'S OF PHILADELPHIA ship instruments to accredited schools on approval. Write for list. Conn BB sousaphone \$285; Elkhart BB gold lacquered sousaphone \$260; Conn front bell baritone horn \$160; Cavalier front bell baritone horn \$125; Holton trombone \$70; Cavalier trombone \$62.50; Conn mellophone \$85; Holton mellophone \$72.50; National single lacquered french horn \$140; King trumpet \$98.50; Buescher cornet \$60; American Beauty silver clarinet \$58.50; Holton cornet \$60; Selmer flute \$125; Conn flute \$98.50; Conn alto saxophone \$120; Elkhart gold lacquered alto saxophone \$98.50; Holton silver tenor saxophone \$150; Holton gold lacquered bass saxophone \$175; Conn baritone saxophone \$135; Cadet wood clarinet \$80; Ludwig conservatory oboe \$175.—All instruments completely reconditioned and perfect in mechanical condition and appearance. De Voe's, 5238 Oakland Street, Philadelphia 24, Pa.

KING SOUSAPHONE brass lac. in good condition, BB—\$275.00. King trombone silver plated \$60.00, king trumpet like new \$90.00, Regular size bell lyre chrome frame \$65.00. Bettoney wood clarinet like new \$75.00, Armstrong flute like new \$90.00. Conn Piccolo D flat \$85.00. Buescher bellfront baritone \$85.00, E flat King bass \$80.00. Metal clarinets \$45.00. Pan American trumpet \$55.00, Pan American trombone \$60.00, Pedler wood clarinet \$80.00. Boston french horn \$95.00. Reynolds single french horn \$170.00. Conservatory system oboe \$145.00. King alto saxophone \$95.00. York tenor saxophone \$95.00. Conn Bass saxophone like new \$95.00. King C Melody \$20.00. Set of white pearlrite drums \$150.00. Ludwig 12x15 street drum like new \$30.00. Slingerland 12x16 separate tension \$24.00 each. 14x30 Bass drum \$25.00. 300 other bargains, complete repair dept. on all instruments. Crestline Music Shop, Crestline, Ohio.

UNIFORMS

FORTY PURPLE CAPES: \$40. 21 Green Pink silk capes \$20. (56) Uniform caps, Black, Orange lining, 20 overseas caps, entire lot \$75. 100 White uniform military style coats (34 to 46) Each \$2. Sixty White Doublebreasted coats \$120. Thirty Green mess Jackets, \$60. Red Band caps \$25.00. Uniform Band caps made to order \$8. Majorette costumes assorted colors (used) \$8. Shamos Gold Trimmed Green, Gold Poms, Excellent Condition \$4. Doublebreasted Tuxedo suits \$35. Singlebreasted Tuxedos \$15. Tails \$20. White Shawl Collar coats \$8. Tuxedo Trousers \$6. Orchestra coats, white, doublebreasted, singlebreasted, cleaned pressed \$4. Band Directors coats, caps, trousers assorted colors. Drum Major suits \$8. (50) Small size uniform coats each \$3. Stamp Brings Lists. Wallace, 2416 N. Halsted, Chicago, Ill.

50 BAND UNIFORMS, cadet style, black gabardines, trimmed in white and green. Trousers, jackets, and caps. Good quality. Make Offer. Valparaiso High School, Valparaiso, Indiana.

FOR SALE: Fifty complete red and white Band Uniforms. West Point style jackets; closed military collars, trousers and shako hat. Good condition. Reasonable price. Samples furnished upon request. Finest materials. Write Orson W. Peterson, Band Director, Huntington, Utah.

FOR SALE: 53 red and gold band uniforms. Good condition. Average high school size. For more information write to James V. Caruso, West View High School, West View, Pa.

FOR SALE: Band uniforms, 45 vests and capes. Blue trimmed in gold. 64 gold caps. Entire lot—\$100.00. E. F. Bowman, Band Director, Fluvanna County High School, Carysbrook, Virginia.

FOR SALE: Reasonable, 75 dark blue serge uniforms. Pershing style caps, garrison belts, gold cords. 1 Drum Major West Point. Robert Erdman, Washington High School, 2525 N. Sherman Blvd., Milwaukee, Wis.

FOR SALE: 45 well-worn uniforms, black with red trim, with capes and hats. Contact Fred J. Shafe, Cooley High School, 15055 Hubbell Ave., Detroit 27, Mich.

BAND UNIFORMS—For sale 90 used uniforms and caps, military style, black whipcord material with red trimmings, in good condition. Immediately available. If interested contact Principal, Columbia High School, Maplewood, New Jersey.

REED MAKING

HAND MADE BASSOON REEDS \$2.00, oboe reeds \$1.50. Specialists in oboe and bassoon repairs, reed tools, woodwind music. Free catalogue. Jack Spratt, Old Greenwich, Conn.

REED MAKING (Cont.)

OBOES and REEDS: I will make your reeds as perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tones, accurate pitch, mounted on Loree tubes; \$1.25 each, 6 for \$7.00. New and used oboes, English horns, Loree and others. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

BASSOON REEDS—Handmade by the first bassoonist United States Marine Band. \$1 each. William Koch, 1403 West Virginia Ave., N.E., Washington, D. C.

BASSOON REEDS and CANE: The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service, made from that fine quality Genuine French Cane. 4 reeds \$3.80; \$11 doz. Gouged cane of the same quality \$8 per 100 pieces. John E. Ferrell, 3509 Juniata St., St. Louis (18), Mo.

WALDO OBOE REEDS—handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.25 each, 3 for \$3.25. Individually packed. Sold direct only. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

OBOE REEDS, handmade, your choice from 3 different imported canes. \$1.00 each or 85c plus your old tubes. Russell Saunders, Box 157, Elkhart, Ind.

WANTED TO BUY

WE WANT YOUR MUSICAL INSTRUMENT! We will pay the highest prices for trumpets, cornets, saxophones, metal, wood and ebonite clarinets, oboes, bassoons, flutes, French horns, baritone horns, alto and bass clarinets, trombones, bass horns, etc. Write or send us your instrument for the highest cash or trade in appraisal. We will pay transportation charges. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

WE WILL PAY HIGH PRICES for your musical instruments. Especially need cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

MISCELLANEOUS

FOR SALE—Music store in Southern California. Excellent franchises. Nice community in which to live. For further information write to Box 38, The SCHOOL MUSICIAN.

YOU COMPOSE, MAKE MONEY. I arrange for playing, publishing, band, orchestra, piano, voice. Send your composition for FREE advice, prices. Ed Chenette, Clovis, New Mexico.

WANTED: BAGPIPE PLAYER. Unusual opportunity for High School graduate. If interested write: R. E. Rufener, Director Kiltie Band, Alma College, Alma, Michigan.

TRUMPET COMPOSITIONS UNIQUE. Joy. Pleasing passages for straight and triple tongue; slow-rapid phrases; with piano accompaniment \$1.00. Trumpet Meditation. Modern harmonic treatment; interesting themes; arranged for 3 trumpets or 2 trumpets-trombone, with piano accompaniment \$1.00. Also available as piano solo \$1.00. Mark Rubens, 245 West 34th St., New York 1, N. Y.

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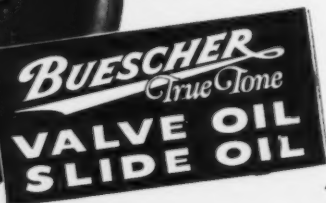
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Leave It to the Girls!

(Continued from page 40)

with. Contests, for example. "Sometimes, says Miss Langguth, "It has been an advantage to be the only woman director at a contest. At other times I've felt it was a distinct disadvantage. The difference rests with the attitudes of the judges in regard to women directors!"

"Never Underestimate . . ."

What about the future of women band directors? Without exception, all four of our feminine "guest conductors" believe that girls can look forward to a great opportunity in this field in future years, providing of course that they are prepared to cope with a few setbacks and take the time necessary to obtain the solid foundation on which to build a career. School boards and supervisors are gradually being forced to see the light, and even a few masculine bandmasters have been heard to concede that the gals aren't doing too badly.

With more and more girls playing in school bands every year, an inevitable result will be an increased number of band directresses knocking at the gates of success. And, unlike their grandmothers, they will have a very real opportunity to get what they want, providing matrimony doesn't sidetrack them. Perhaps that slogan mentioned earlier should be re-written to read, "Never underestimate the power of a woman—especially if she wants to lead a band!"

NEW STAND RELIEVES SOUSAPHONE BACKACHES

A new stand that takes the backache out of Sousaphone playing has recently been announced by the Wegner Equipment Co. of Owatonna, Minn. It can be adjusted to fit any age or size player. All Sousaphones (BBb and Eb), regardless of make, will fit this combination chair-stand.

The instrument remains in its natural position, thus making it possible for the Sousaphone section to stand for the National Anthem, solos, marching position, etc., with no bell readjusting. It is an ideal rack in which to store the instrument when it is not in use. The adjustment feature makes it possible for the grade school or junior high boy and girl to play this heavy cumbersome instrument as easily as any other instrument in the band or orchestra.

This practical item was designed and created by Harry Wenger, who has for the past eighteen years directed band, orchestra, and chorus in the schools of Iowa and Minnesota. Mr. Wenger's work is well known in state and national contest circles; also as a contest and festival judge and director.

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